

The School Arts Book

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THE AMERICAN MUSEUM

PRESIDENT ELIOT'S address at the opening of the Albright Gallery of Buffalo, the coming of Sir Purdon Clarke to the Metropolitan Museum of New York, the Stephen Salisbury gift to the city of Worcester, and the generous bequests to the city of Cleveland, for art museums, and lastly the publication of the long brooded plans for the new Museum of Fine Arts, Boston, are all signs of the times, reminding us emphatically that we are destined to be supplied with art museums.

But with what kind of art museums? Shall we go on mimicking the picture galleries of Europe, and multiplying huge collections of bric-a-brac, or shall we build museums to meet the needs of our own people?

The folly of attempting to make in every city an art museum of the ordinary type is evident the moment one stops to think about it. The masterpieces of sculpture are at Athens, Rome, Paris, and London, and are likely to stay there. The masterpieces of painting are in the Pitti, the Uffizi, the Hermitage, the Louvre, and the National Gallery, nor will they ever migrate to America. The Europeans have had first choice in collecting these things. The second choice fell to New York and Boston, the third to St. Louis and Chicago, the fourth to Detroit and Washington, and so on. Each succeeding museum of the conventional type is doomed to be worse than its predecessor. Multiply them as we may, we shall still have to go to Europe to see the great things.

Art museums have usually sprung from private collections, and have fed on private collections, until in some cases they have become unwieldy and well-nigh useless. Crowded with

objects which reflect a personal taste (not always intelligent), objects prized for the money they represent, the peculiar treasures of the over-rich, such museums are to the common people a mere wonderment, and to the thoughtful workingman an inexcusable extravagance. The throngs that drift through their galleries on Sunday afternoons get little or nothing from them. The galleries are just good loafing places, or would be if the custodians would only loaf elsewhere.

The museum authorities in Boston have been anxious for years to bring about a closer relation between the museum, the schools, and the shops. Committees have long been planning,* advertising, distributing tickets, offering lectures,—and accomplishing but little. The Metropolitan Museum of New York is meditating upon the same problem, and the other museums of our country will follow suit, for a loafing museum is a disgrace in a country like America where every man is supposed to do his share of honest work. The efficiency of our public libraries as popular educators is a standing rebuke to our museums. The problem of making the museum an educational force in the community will never be solved by advertising and talking. The museum itself must be born again.

We need in every American metropolis not a Museum of Fine Arts, but a fine Museum of Arts. The feature of first importance in such a museum is a Hall of History. This should be a room five hundred feet long and forty feet wide, lighted from the top only, with doors at the ends only. The walls and floor of this room should be accurately divided and constructed to present clearly to the eye the scale of time, from the dawn of

* The writer was employed by one of these committees in Massachusetts, to make special studies of the problem in Europe in 1903, and to give a series of lectures in 1904 at the Boston Museum of Fine Arts on the Principles of Beauty and their Embodiment in Greek Art. The results of his investigations in Europe were embodied in a report to the committee, including a plan for establishing a museum of the type herein set forth.

authentic history to the present day. On the left wall should be a diagram showing the evolution of the knowledge of the world, the theatre wherein the arts have developed,—together with the names and life lines of the discoverers, explorers, generals, and potentates who have established and ruled the kingdoms of the earth. Below this chart, in a show case of glass, should be arranged chronologically a series of models made to scale, of all the means of conveyance and transportation man has devised, from the raft and dugout, the ox cart and the dog sledge, to the ocean liner and the electric express train. On the opposite side of the room should appear, superimposed upon the scale of time, small reproductions of all the important sculpture and pictorial art of the world, and objects of handicraft such as jewelry and utensils, together with the names and life lines of the great artists and craftsmen. Below this chart, in a show case of glass, should be arranged chronologically a series of models made to scale of all the essential tools and labor-saving machines man has invented for use in the arts, from the hand loom and the potter's wheel to a multiple-color cylinder press. In the middle of the room, and extending its entire length, should be a show case ten feet wide, its base raised two feet from the floor, and its glass top three feet six inches from above the base. Within this case should be arranged chronologically models made to scale of all the important architecture of the world from the great Pyramid to a modern skyscraper. Above this case upon a vertical chart extending the entire length (both sides of the chart being alike) should appear the names and life lines of all the great writers, poets, philosophers, seers, teachers, and prophets of the race, who have inspired the building of the temples, churches, cathedrals and pantheons of history. Above these a silver lotus, a silver Minerva, a silver eagle, a golden star, a silver crescent, etc., would indicate the dominance of religious ideals.

All these objects would be labeled not only with the proper name, but with reference to the originals and their location, and to books in the library wherein they are best described. A school boy or a working man entering this hall would see at a glance how far it is in years from the Great Pyramid to the Parthenon; would see the dead low water in the arts of the Dark Ages; and the high tide of the Renaissance. He would see Karnac, the greatest temple, fifteen hundred years before the Christian era, balanced by St. Peter's, the greatest church, fifteen hundred years after. He would see what Alexandria's world contained and what Napoleon's contained; what Cimabue had to work with and what John Sargent has. In short he could learn more about the history of art in a half-day spent in such a room, than he could learn from the Louvre plus the British Museum in a half-year.

The other rooms of the museum should be not Greek rooms, Japanese rooms, Dutch rooms, and the like, but halls of the arts. For example, there should be a hall of Landscape, containing reproductions and originals to show the evolution of landscape painting from the antique suggestion, through the pre-Raphaelite accessory, through the views of Claude and Turner, to the modern composition. A student in such a room could see who discovered that trees are not brown but green, who first saw cloud shadows and reflections, who first caught the sunlight, who first persuaded the purple night to lodge within his compass of his canvas.

There should be a hall of Portraiture, a hall of Illustration, a hall of Sculpture, a hall of Wood Carving, a hall of Casts, a hall of Jewelry, a hall of Ceramics, a hall of Textiles, a hall of Printing, and many others, each so arranged that the student may learn the history of the art by example. In cabinets, below the evolutionary exhibit on the walls, should be collections of

photographs, and other reproductions, of every worthy example of the art, and books bearing upon the subject.

In the centre of each hall or upon a reserved wall space should be grouped such supreme examples of the art of the room as the museum is able to acquire, that the busy man interested in beauty may find what he seeks at once, without distraction.

Such a Museum of Arts might be built in any city without robbing any other city. Such a museum would be capable of unlimited enrichment from generation to generation without upsetting its plan, or encumbering its walls. Such a museum would be a museum for the people, its hall of History a delight to every school boy, a help to every teacher, a guide to every student; its other halls, school rooms for every craftsman, and shrines for every lover of the beautiful.

Unique distinction awaits the city that first gives to its people a working museum of arts.

HENRY TURNER BAILEY

Art is Nature passed through the alembic of man.

DRAWING IN PUBLIC SCHOOLS

IT is with some reluctance that I comply with a request from the Editor to give expression to my views concerning the teaching of drawing in public schools. They may meet with some disapproval, but plain speaking is sometimes necessary, and my remarks, though brief, are based upon a long and varied experience, and inspired by keen interest in the subject. This may, perhaps, excuse criticisms that would otherwise lack justification. I do not for one moment undervalue the results already accomplished. I simply hope to make clearer an understanding of the obstacles that so far have seriously interfered with success.

In the first place, I find that after years of school teaching, the average pupil cannot see with any approach to correctness, and has little or no manual dexterity in the use of the pencil or other instrument. Evidently the sense of sight and the correlated sense of touch have not received systematic training, so that for any of the practical purposes of life, the preparation in this respect has been entirely inadequate. There are few pursuits where the power of graphic representation is not a valuable asset, while if we turn to artistic development (which, after all, is possible in a marked degree only with a small minority) the same training is fundamentally necessary. Yet in practice I find that comparatively few young people possess what nearly all might acquire.

This defect seems to result from two main causes. In the first place it is the exception to meet a grade teacher who can draw, and in the second, the limited time given up to drawing is practically wasted by trying to cover too much ground, and by thinking that the encouragement of so-called "self-expression" in illustration of other subjects is training in drawing.

To imagine that any system of supervision, or any outline of a course, no matter how excellent and well arranged, can compensate for lack of sound training and practical skill in the

teacher, is either a wide spread delusion, or is a conventional acceptance of conditions that call loudly for reform. One cannot help feeling that much of the interest in this subject said to prevail among educators is a sham, when we find as a fact that no sufficient technical qualification is demanded of the teacher. In this connection such words as "inspiration" and "enthusiasm" have been greatly overworked of late years in school literature.

Again, the school time allotted to drawing is not more than sufficient to allow the average pupil to acquire a useful knowledge of form and construction, together with fair manual skill in its representation, and this proficiency is needed as a preliminary to further study, yet we find the time overcrowded from the beginning with such premature demands as composition, color, illustration, design and nature study. When we remember that a class will contain from thirty to fifty children, and the lesson occupy perhaps forty-five minutes, is it a matter for surprise that personal training of the eye and the hand should be conspicuous by its absence? In attempting too much, nothing is accomplished, except in such an inexact superficial way as to be worse than useless.

My remarks are intended to apply to the grade schools under the general conditions now prevailing in most of the cities of this country, and I take it that perhaps the first step in the direction of improvement is to look facts squarely in the face, and try to understand their meaning.

HENRY READ

Director Students' School of Art
Denver, Colorado

HISTORIC MONUMENTS

OLD POWDER HOUSE

THIS old landmark stands in Somerville, Massachusetts, in a public park that has been laid out about it.

The walls are two or three feet thick and about thirty feet high surmounted by the quaint roof resembling in shape the conventional bee-hive. On a bronze tablet may be read its history in the following lines

THIS OLD MILL

built by John Mallet on a site purchased in 1703-4 was deeded in 1747 to the Province of the Massachusetts Bay in New England, and for many years was used as a public

POWDER HOUSE

On Sept. 1, 1774 General Gage seized the 250 half-barrels of gun-powder stored within it and thereby provoked the great assembly of the following day on

CAMBRIDGE COMMON

the first occasion on which our patriotic fore-fathers met in arms to oppose the tyranny of King George III. In 1775 it became the magazine of the American Army besieging Boston.

In making the pencil sketch which should form the foundation of the pen drawing several points should be seen carefully and drawn with precision. Notice the proportion of the height of the tower in relation to the diameter of its base. Then compare the diameters of the base and the top of the body of the structure. The height of the door and the space occupied by the roof may be compared next.

In the steps is an opportunity for the nice study of the convergence of two sets of parallels. Though sketched but slightly in ink they should be worked out completely in the pencil draw-



ing. Great care should be taken in drawing the lower line of the roof. It is of course a part of a perfect ellipse, the whole of which ellipse should be sketched. A number of the elliptical curves of the roofing should be lightly indicated as a general guide for the pen lines. Elliptical curves showing the courses of masonry are all that need be drawn in pencil upon the body of the tower.

Before taking up the pen, study carefully to see just what it must accomplish in this drawing, and how. Observe that the first effect of the sketch results from the disposition of values including the white of the light side. The darks of the sketch occurring in the doorway and shrubbery are near enough to each other not to appear "spotty".

The various "textures" of roofing, rough stone work with mortar, grass, shrubbery and stone steps are each suggested by a carefully chosen method. The neglect of certain details of the steps prevents too great emphasis at the lower part of the drawing.

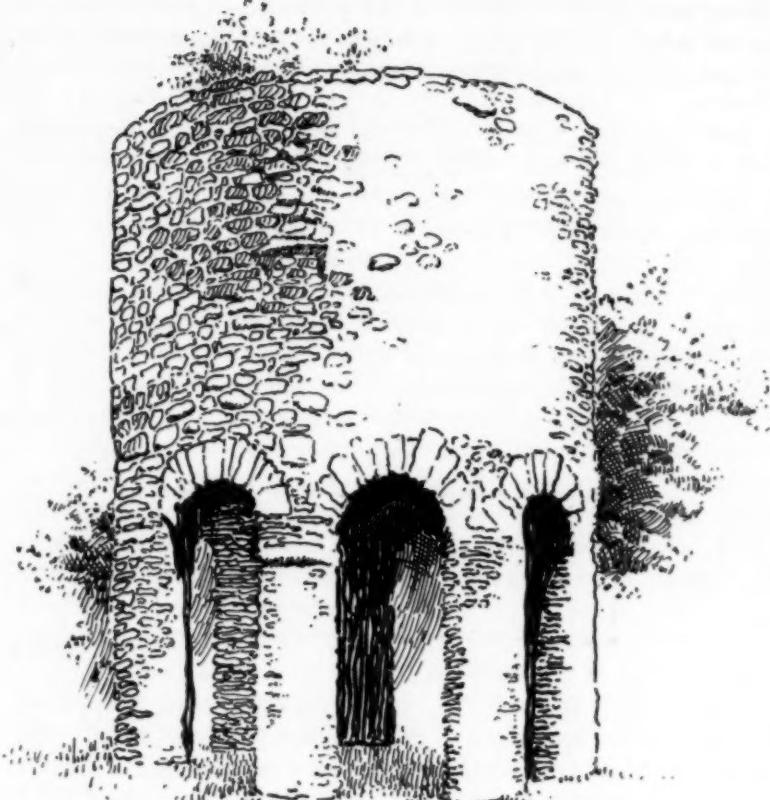
"OLD STONE MILL"

But little is known of this ruin which is in Newport, Rhode Island. Picturesque, but not probable is the suggestion of its early Norse origin. What has been said to be the prototype of the Old Stone Mill may be seen near Warwick in England.

As in the case of the other subject, a careful pencil drawing will be a necessary preliminary to the pen work. Remember that the form of the structure is cylindrical, the archways varying the lower part.

Only the general form of the tree masses need be penciled.

The pen handling throughout the drawing should be kept loose suggesting the disintegration of time. Cross-hatching is introduced sparingly in the trees as a means of getting



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a close, contrasting texture as a background for the stone work. Great care should be taken in the rendering of the masonry to avoid monotony, for much of its beauty lies in the natural variety of the size and shape of the stones.

JAMES HALL

Ethical Culture School
New York

Good thoughts are no better than
good dreams unless they are executed.

FALL NATURE DRAWING

THAT the primary requisite in every good lesson is interest, is one of the first principles of pedagogy. Many teachers of many minds, many classes of many kinds make it impossible to formulate a hard and fast recipe for obtaining this interest. Each case must be diagnosed separately.

Many suggestions may be offered for teaching a nature lesson, but only a few rules can be laid down. The most important, and the one most often neglected, may be given in the form of the moral to the old fable: "First catch your hare." Frequently teachers have failed to secure good results by neglecting to observe this rule, and more than once a poor lesson has been retrieved by the compelling power of a beautiful subject. With the end of the lesson in view, then, the subject must be carefully selected. In primary grades this task should never, and in grammar grades seldom, be left to the children unless under the guidance of the teacher.

Suppose the September outline for primary grades reads as most drawing outlines do, "Draw grasses and sedges." The first question of the teacher should be, "For what purpose?" If for growth and variety in movement, a good selection would be carefully chosen examples of the species so familiar to everyone who has lived in a garden, known as garden grass.

Let the children gather round the desk and help the teacher to make it grow again on paper. Ask them to find where the little green shoot commenced its journey and which way it started out to find the sunshine; see if they can discover where it "stopped to think;" and let them watch carefully just how you repeat the leaf "thought;" then let them show which way the little grass went next on its quest, and Johnny draw the next leaf, while teacher herself shows how when it had topped its neighbors it laughed out loud in the blossoms, which give such an explosive movement in this particular grass.

For the next lesson select a grass with an entirely different habit—perhaps the timothy with its soft, fuzzy heads and graceful stem,—and if a bright breezy teacher recites some of the verses which Emerson wrote to Ellen who was, perhaps, then a little



girl like Ethel here, the children will better catch the spirit,—and give the “tune.”

“The green grass is blowing,
The morning wind is in it;
'Tis a tune worth the knowing,
Though it changes every minute.”

Again the children might be given a hectographed copy of the line,

“Grass with green flag half-mast high,”

and then taken to a near-by field to find the very best illustrations—afterwards drawing and pasting the printed slip on the page, if they are too young to write. Or find some of the grasses with brown twisted leaves to illustrate, Good-night.

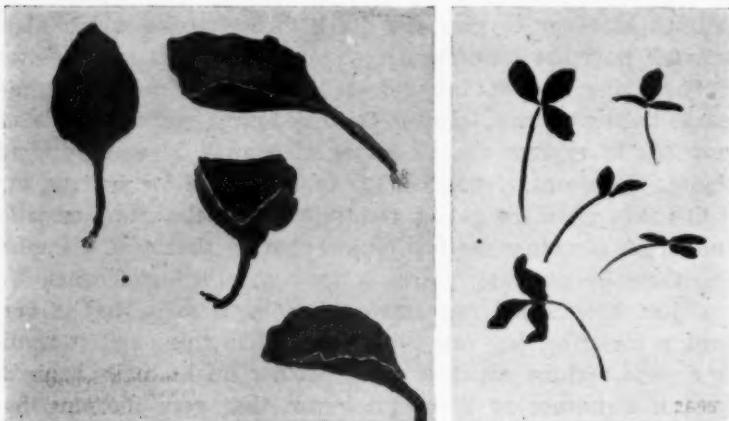
"Good night, little shivering grasses,
Lie down 'neath the coverlet white
And rest till the cuckoo is singing.
Good night, little grasses, good night."

When studying the grasses there is a good opportunity to give the children a little manual training which will correlate at once with drawing by showing them how to manipulate their brushes in order to give the quick direct stroke which alone will tell how the long slender stem of the grass grows,—how to "bear down" and "lift up" on the brush to make the grass leaves twist and turn. In the third or fourth grade the children may try to express the character of growth in more difficult plants. Here again choice is the first essential for success, and if this falls upon the golden rod, select from the many varieties one which combines the few typical characteristics. To emphasize these by contrast, gather a few other yellow flowers.

Just how would one teach this to a class? That is very hard to describe, but one might begin like this—and it would be a good fortune which a grade teacher might easily bring to pass, if a nature or literature lesson that very morning had taught a poem or legend about the golden rod. Do you know this flower, children? Yes, I see that you have a speaking acquaintance with it. But people whom we know well we can recognize at a distance and in more than one way. Would you know the golden rod if you saw it across a field? By the color? yes. But suppose this wild sunflower of the same hue grew beside it? Yes, the shape of the flowers and the curving stem would tell—just as you would know your mother if you saw her at a distance, not only by the color of her hair and her clothes but by her shape and her walk.

Does the golden rod stem bend equally all the way? Show me on the blackboard just how it curves. No, you cannot if

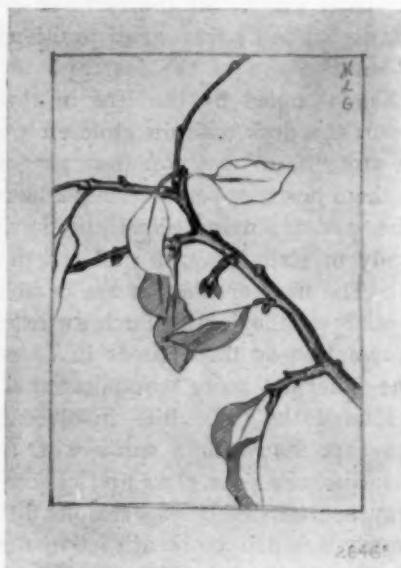
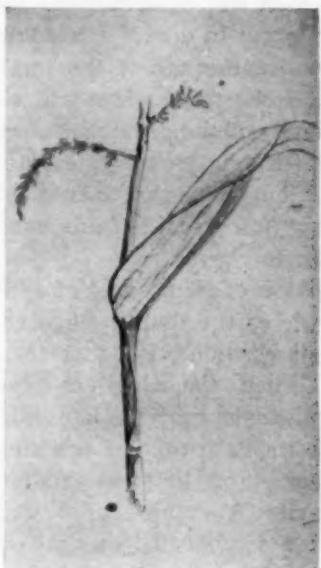
you draw so slowly. It reminds me of the lines the rockets drew on the sky last Fourth of July, and you remember how fast and how forcefully they drew them. Can't you hear them "swish" through the air now? To get the sky rocket curves you must draw the lines "fast and sure." Let us try some on the wrong side of the paper. When you get a good one we will



turn the paper over and try the golden rod stem. Are you ready? Now I advise you to take "almost water" in your brushes and show at first only where the stem is "going to be." See if you can guess why. Right; so that we can place some of the flower masses and leaves in front of the stem.

Now how little need you tell about the flowers in order that your picture may be recognized as a "truly" golden rod? The shapes of the yellow and where it grows. Very well. And can you see what keeps it in place? Then let us show the stem and little dark leaves under the yellow. (This involves a little "technique" which should be abundantly illustrated by the

teacher.) Notice next how the leaves grow, each one having some peculiar grace all its own. What is the golden rod fashion for fastening leaves to the stem? Do any leaves point up toward the blossoms? Let us emphasize these. Do any point straight out to the margin? Let us look for them. And last of all,



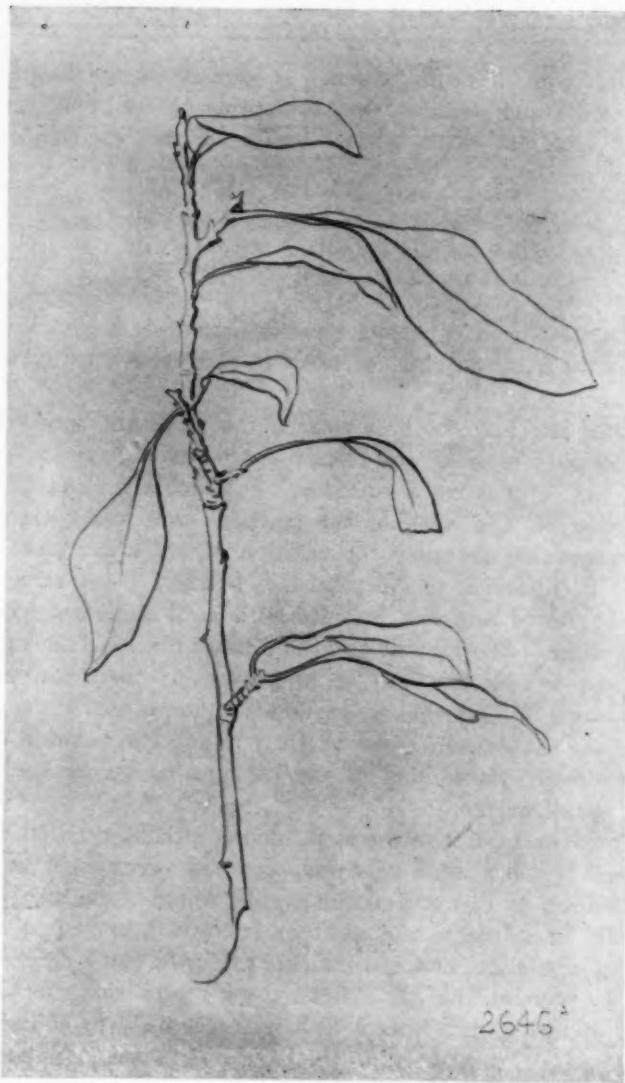
let us draw the stem as dark as it looks between the blossoms and from leaf to leaf, noticing any change in size.

But there comes a time in the grades when general characteristics and approximate shape, and mere suggestions of the color do not satisfy even the children—when they want to know just how to make a leaf look as if it were “coming toward you” or “going back from the stem” or “curled over so as to show two sides”—as is shown here. For the first study of the fore-

shortening of leaves select some common entire leaf—like the plantain, the nasturtium, or the lilac—or, in an upper grammar grade, the clover. Old devices to teachers, but new at some period in his career to each child are these: To place a large leaf against a window pane far enough away so that no detail is visible and to let the children draw in silhouette the various shapes made by the varied positions; to cut in a card a window about the size of the leaf and to notice through it the small space occupied by the leaf in the foreshortened views; to sit down at a desk with the children around you and draw the leaves in any “hard” position they suggest for you, trying to explain to them just how you determine the relation of one part to another. The accompanying illustrations show fair results from such study in sixth, seventh and eighth grade classes.

The next problem is the combination of stem and leaf with a study of the joint. Such an example as the first on page 18, drawn two or three times in different positions, is better than one offering more complications. When the children have mastered the difficulties involved in simple subjects like this, they are ready for a spray with flowers or fruit. In selecting this measure your class and choose something that the children may be reasonably expected to do well. A simple spray* well drawn is much more attractive than a complicated one poorly and hastily attempted, and the satisfaction secured by success gives the children courage and confidence with which to attack the next problem. And do remember occasionally to get something that the children have not drawn every year since they first came to school. This need not necessarily be a greenhouse exotic or rare plant whose species might be easily exterminated, but it might be for once a garden flower,—if you have

*Having the spray, provide for it a background of the same size and color as the paper on which it is to be drawn.



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a friend who has a garden,—or something gathered afar on a week-end holiday, or something contributed by one of the children, with whose resources the teacher should keep in touch.

"Drawing is simply a seeing of relations."

"One thing at a time and that done well
Is as good a rule as any can tell."

By keeping in mind these two aphorisms it is easy to teach any grammar grade child of average intelligence to draw well enough.

After selecting the best view of the plant and having done any necessary pruning and chosen the best arrangement on the paper, the pupil is ready to draw. To teach the child to study intelligently is the work of the teacher. Any child can judge with reasonable accuracy the position of the lower end of the stem if he relates it to the right and left and lower margins of the background and can indicate by a point a similar position on his paper. The highest point and those marking the extreme right and left should also be indicated. If there are masses of blossoms or berries or particularly prominent flowers or fruit these should be located by their relation in position to the points already placed and to the background before the study of the detail begins.

The lowest point in the stem having already been indicated, the pupil can determine next and accurately enough, if he gives his attention to this and nothing else, whether the stem starts vertically or slants to the right or left and how much, to the first leaf or branch, and can indicate this by a quick light sketch line. He can at the same time guess pretty shrewdly at the length of this joint. Next consider simply the size of the stem to this point. A little study of the joint comes next and the

manner of union of leaf or branch with the main stem peculiar to this species.

If a leaf comes here, indicate first the direction of the leaf-stem, noticing the angle it makes with the main stem, to what point in the margin of the paper it points. Continue the line of the stem through the midvein, finding first the point of the leaf by its relation to the main stem and the margins of the paper. Indicate now the size of the leaf stem. Study next the outline of the leaf through its relation to the midvein. Show the children carefully how to follow the leaf edge as it starts away from the midvein, then runs parallel to it, then approaches it, crosses it, curves away, returns again to the side from which it started, and ends in a most fascinating foreshortened vivacious little tip. The outline of the opposite side of the leaf may be studied in the same way, in its relation to the midvein and to the half already drawn.

The first leaf having been indicated, the direction of the stem to the next joint may be considered, its size, the next leaf, and so on, until the whole spray, leaves, flowers, or fruit, is drawn in light pencil lines. The illustrations on pages 19, 21, show the result of such study. When the children in upper grammar grades can sketch easily a spray in this manner, it is time to consider "finishing." But that is another story.

"But how mechanical this sounds," you say; "would it not be better to read the children a poem and to show them examples of artists' rendering of nature subjects, and let them catch the spirit of the thing?" By all means read to them from the poets and show them all the good work possible, but do not forget that Corot, the most sensitive interpreter of nature's subtlest moods, when asked to sum up in a word the basis of the success of sixty years of happy work, said, "Draw, draw, always draw, and mind your values." Just such work as I have sug-

gested must be done with our pupils in order that they may learn to do intelligent, independent work. The sooner they acquire "freedom under the law," the sooner they will be ready to catch the spirit which is above all law.

ANNETTE J. WARNER

State Normal School
Fitchburg, Massachusetts

The beauty of nature reforms itself
in the mind, and not for barren
contemplation but for new creation.

PLAY HOUSES IN THE PRIMARY GRADES

EVER since actual labeled Manual Training has been in our schools we have been struggling for some sort of a habitation for our furniture, raffia rugs, canvas mats and curtains, to say nothing of the wall paper and linoleum designed and painted in the drawing department. We tried play houses made of strong manilla paper over a wooden frame to be made by the teacher before the class, assisted as much as possible by the children. We who have taught in the grades did not favor this plan, and the paper warped, became ugly and quite unsatisfactory.

Last June while on a visit to Albany, just as we were leaving the Training School the principal said, "You must meet Miss Parsons of the handicraft department; her work is worth while." On finding that gifted lady a bond of sympathy was at once established through her play houses. Here was the very long-sought device. From four fourteen-inch square wooden boxes, which can be found in almost any garret or backyard, the child could construct a miniature home and be as happy as a king in furnishing it.

Our entire department of hand work consulted early in September and agreed to so relate our work that these play houses might become a reality. The manual training and art teachers, accompanied by the proprietor and a clerk (a former pupil), descended to the nether regions of a drug store for boxes. Boxes just the right size, four for each of thirteen schools do not appear at a glance. We had to take all sorts. Some had been used for packing undesirable liquids, and might not be good for use in schools where "alcoholic effects on the human system" are a part of the curriculum. But we took them, and our superintendent declared he never saw whiskey boxes put to better use. These foundations of future homes were sent to the various schools, and the boys in the whittling classes nailed them together, after cutting at least one door

between rooms. The manual training classes then made roofs and put them on, and the houses were ready.

Meanwhile the children were building similar houses at home. Many a big brother and father lent a hand, and thus the Saturdays at home were made joyful, for nothing is better to fall back on any holiday than a box play house.

For the primary children, the manual training department provided furniture made of stiff manilla paper. The art department painted the kitchen furniture pine color, the dining-room Flemish oak, the living-room furniture mahogany or maple or black walnut, as the taste of the class decreed. The bed rooms were left cream white. In many rooms the painting was considered as busy work or a reward of merit for a perfect number or spelling paper. The work was so well done that when I first saw it in a room where the children came from wealthy homes I thought, "Oh, dear! James street has spoiled the whole thing by letting the children buy the furniture." It looked like real wood.

The small people painted the outside of the house "in really truly house paint," mixing the soft colors from red, yellow, blue and white. They also stained the floors, wainscoting and window casings. The wainscoting were only portions of the walls left below the paper, the window casings were added, the children measuring and planning window openings of the desired size.

After this came the designing and painting of linoleum, and tile paper for the kitchen. We all decided the kitchen must be the first room furnished, for while people could sleep on the floor if necessary, they must be able to prepare food at the outset. Most of our kitchens were a sunny yellow brown, with pine furniture. "Tile paper is expensive, but will wash," so all the kitchens were in that design, but as different as the people guiding the youngsters.

The dining-rooms had "two tone" papers. One woman said, "Such stylish paper, if you please!"

The bed rooms varied,—blue, pink, pale green, yellow, but all dainty and sweet, and the bedding—such home work is a joy forever! One little boy who had just learned the blanket stitch made a white cheese-cloth "comfortable" with blanket stitch and bows in pink, "all alone."

The living-rooms were, in general, green, cushions were made to match the walls, and the rug was often natural raffia with green stripes combined with dull red-orange, or black. The curtain rods were "sucker sticks" mainly, while a clay ball finished the ends. The portières were usually canvas but an occasional "whip lash" hanging made of clay beads painted in Indian style, strung between pieces of "soda water straws," varied the monotony.

The manual training department made rugs of raffia, mats and bureau and table covers of canvas, and curtains of coarse cheese cloth. These details were supervised, sometimes designed and always discussed from the point of view of good taste in the art department. The results were far reaching. One of the devoted mothers said, "Oh, everything must match these days! When Alice wears a red dress she must have a red hair ribbon and a red pencil even, and when a blue one the ribbon and pencil must be blue." "Certainly," another said, "and a handkerchief border to match; but isn't it lovely! How I wish I might have had such training."

Many classes had the fun of moving in with a papa and mamma doll and no end of children for whom a carefully "weeded" number of toy articles were allowed to enter this precious place. Toy plants in jars, a tiny alarm clock for the bed room, a red lamp for the red room, a suit case for the attic (all made at home from school patterns) and of course the neces-

sary telephone, had to come, and we could not exclude dogs, chickens, and baby carriages from the door yard.

One class put the house in the sand table and made a yard, flower beds, pathways, ponds, trees, and a generally clever place, "all their own way."

This whole work has been kept in excellent shape, wise teachers choosing care takers daily or weekly, to keep floors and furniture clean and sweet.

What could not be accomplished for "their little good" in the three R's was often made up in this work by developing the "Three H's, the hand, the head, and the heart."

KATHERINE G. SANDERS

Supervisor of Drawing
Auburn, New York

To the attentive eye, each moment
of the year has its own beauty.

The Rainbow

A bridge of pearls its form uprears
Above a gray and misty sea;
Beneath its arch the tallest mast
Would find the passage free.
That bridge has never borne a load;
When men draw near it seems to fly;
But after a storm, o'er the traveler's road
Its beauty takes his eye,
And he wonders who builds the wondrous bridge
Across the purple sky.

— Schiller



ANNOTATED OUTLINES

OCTOBER

THESE Outlines,* which began in the June number, must be considered as suggestive only. To dictate ex-cathedra a course adapted to a thousand different cities and towns is manifestly impossible. All this course aims to do is to set forth in order—the best discoverable order—the items of knowledge and the acts of skill essential in art education. The local course of studies should include these, not as mince pie includes raisin seeds, but as fresh milk includes sugar. As the body of a child finds in milk all the elements essential to its harmonious development, so the mind of the child should find in the course of studies all it needs. And as the child loves milk and wots not of nitrogenous compounds, sugars, fats, and salts; so the child should love his work, and never think of pedagogical compounds, mathematics, syntax, and art.

KINDERGARTEN

"Our common mother rests and sings
Like Ruth, among her garnered sheaves;
Her lap is full of goodly things,
Her brow is bright with autumn leaves."

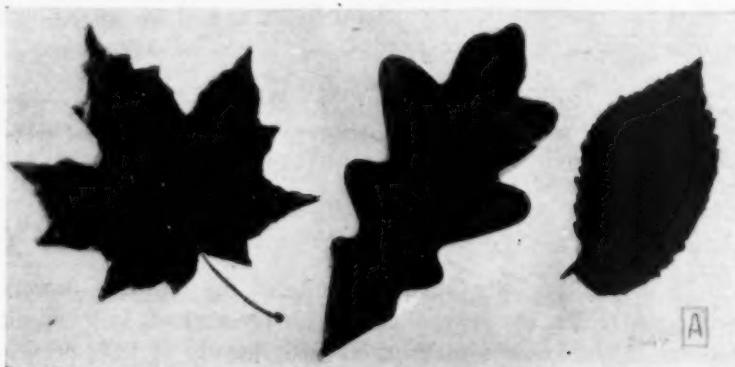
A mere suggestion from the kindergartner will suffice to ensure a perfect deluge of autumn leaves. The children's joy is unbounded, their enthusiasm inspiring when they feel that their desire to gather and bring into the school room as many as arms and frocks will hold, is not only understood but encour-

* Outlines for Ungraded Schools may be made up of selections from these graded outlines. For example, work for the Primary Division for September (See the previous June number) might be that given for the Second Year in nature drawing, and for the Second and Third Years in color. The work for the Grammar Division might be that given for the Sixth Year. In this month's outline and those following work appropriate to the two divisions of an ungraded school will be indicated thus: (v). But really the choice should rest with the teacher. The work in an ungraded school should be largely individual. The teacher should select from the outlines work best suited to her pupils.

aged. It is interesting to note that the first classification made by the children is from the standpoint of color. They delight in making piles of red leaves, yellow leaves, etc., regardless of shape. The rapidity with which they learn to distinguish from the standpoint of form when once their attention is called to the fact that all yellow leaves are not the same shape is, however, most surprising.

Color, form and arrangement will be considered in the plan of work for October.

Nature offers at this season most fascinating material such as leaves, acorns, rose hips, maple keys, milk weed pods, etc.,



which may be used by both classes for lessons in arrangement. Some of the designs laid with this material can be made permanent if mounted on bogus or other inexpensive paper.

1. Let the first year children mount on separate sheets of paper, red leaves, yellow leaves, etc.

These properly tied with raffia will make a very attractive book to take home at the end of the month.

2. Select two or three leaves to outline for the children to fill in with colored pencils.

Choose for this work the leaves that can be reproduced in one color* satisfactorily as the beginners should not be expected to attempt more than general impressions. Do not forget that the first attempts are for experience not perfection.

Good sized silhouettes of squirrels pasted by the children under the teacher's direction, on a strip of bogus paper make a suggestive border decoration for the exhibition corner.

The second year children should be expected to make more definite distinctions in form; more perfect reproductions with color.* They should be allowed to cut out the traced units themselves, use the liquid color for filling in and not be confined to one color if more are needed.

SUGGESTIONS FOR WORK WITH CLAY

Nuts, basket for nuts, open burr, plaque on which to lay a leaf (under part down) for impression. Prick the background outside the outline with point of clay knife.

A. W. D.

PRIMARY

In September the materials offered by nature—flowers, seed pods, fruits, etc.—were studied for themselves, so to speak, that we might know something of their beauty of line, proportion, structure, color, and general appearance; and studies in coloring were commenced. In October the materials offered by nature and the pleasing groups of tones pigments afford are utilized in the production of beautiful sheets or panels. A decorative sheet or panel is produced when the areas of background as well as of object are properly related to one another,

* The illustrations at A show the work of first and second-year children in coloring autumn leaves. The children have attempted to show some variety in coloring. The colored outlines have been cut out and mounted.

and when all the tones are properly related to each other. The first question now becomes, Is the whole pleasing in color and arrangement? That the drawing follows or does not follow nature, is of secondary importance.

FIRST YEAR. Make a pleasing arrangement of a leaf or fruit within an oblong. Use one color on white, gray, or black paper.

Select the specimen to be drawn; select one color which shall be characteristic of the object—a yellow for a pear, a red for an apple, a purple for grapes—but of such value and intensity that it will look well on the paper. (This, of course, will be largely the work of the teacher. The children will know merely that we are trying for a soft color, just as we try for a sweet tone in music when we sing "loo.") With this color paint the silhouette of the object. When the sheet is dry trim it to appropriate size.—Let the children help in deciding this.* Draw from other objects in the same way. The pepper is by Clara Duval, Hopkinton, and the pear by Peter Gurin, Easthampton, Mass.

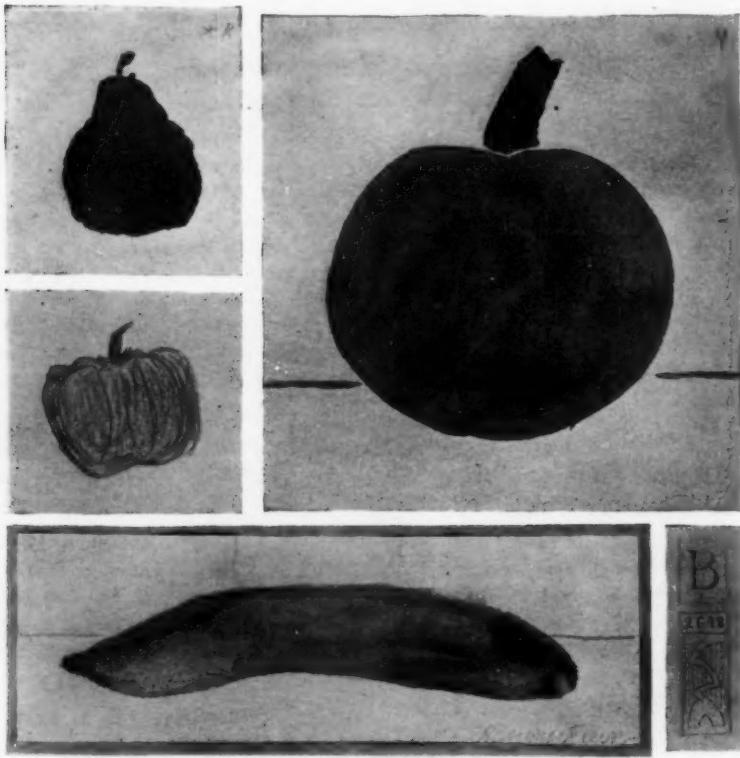
SECOND YEAR. Make a pleasing arrangement of a leaf or fruit within an oblong. Use one color on white, gray, or black paper.

Proceed as in the previous grade. When the sheets have been trimmed to about the right size paint a margin an eighth inch wide on the edges of each, using the color used for the object, thus bringing object and "frame" into harmony. The sheets may be mounted on a gray or white paper. The pumpkin is by Lucy, Grade 1, South Braintree, Mass., the banana by Henry Klein, Swissvale, Pa. Try the exercise several times during the month, varying the objects.

THIRD YEAR. (U) Make a pleasing arrangement of a leaf or fruit, flower or spray within an oblong. Use one color on a tinted paper, or two tones of one color on white or gray.

* A sheet is appropriate size when neither too large nor too small for the drawing. When too large the sheet attracts attention rather than the drawing. When too small it again attracts attention as being inadequate. The trimming of a lot of old drawings—any grade—is good practice, preparatory to the trimming of the latest drawings.

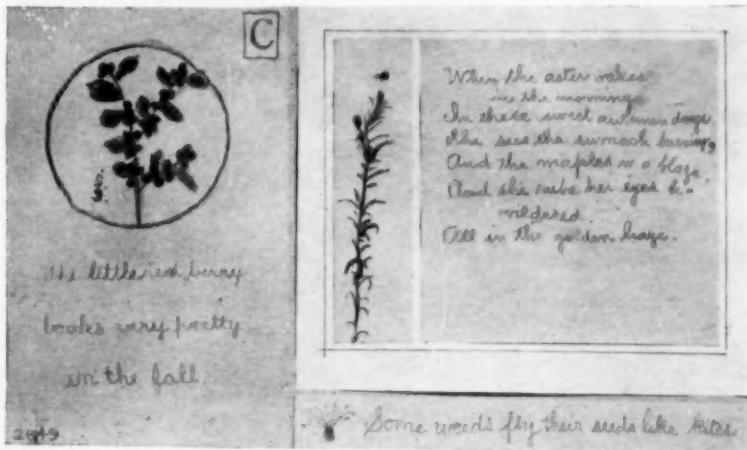
Select the specimen to be drawn. Decide upon a characteristic color (as in previous grades). Make a lighter tone of that color by adding water, and tint a piece of paper with it. When it is dry make the drawing upon it



in the color originally decided upon. Trim the sheet to proper size and paste it on a mount of appropriate tone. Try several specimens. The bean pod is a perfect illustration of the work of this grade, object in one color on a tinted ground. It was made by Otto Sanger, 3d grade, Easthampton, Massachusetts. The carrot is an equally good illustration of the

use of two tones on white. It was made by Elsie Pasewalk, 2d grade, Manitowoc, Wis.

(U) During the three primary years the drawing may well be combined with language work, as suggested by the illustrations at C, which show first, second, and third grade work. The berries are by Sara Shervlin, Woonsocket, R. I.; the others anonymous. Free illustrative sketches of fields where harvesting is going on are also recommended as subjects in these primary grades.

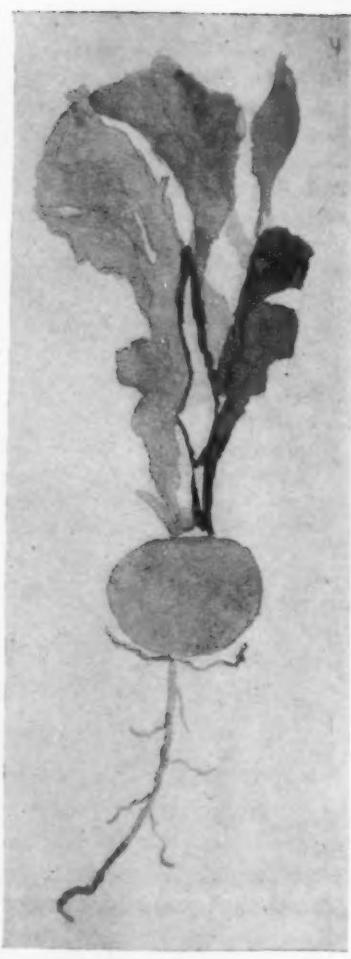
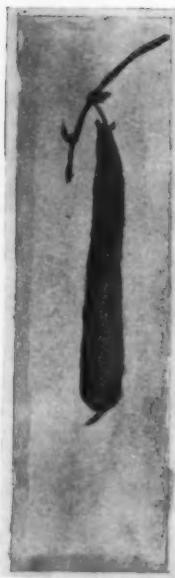


INTERMEDIATE

FOURTH YEAR. In this and the following grades the work from nature should give place to constructive drawing, before the month has run out, that the children may have ample time for completing their constructive design before Christmas. The Outline presents, therefore two topics in each of these grades.

1. Make a pleasing study from a flower, vegetable, or fruit spray. Use several related hues of color.

For example, the beet, Plate D, by Anna Palenius, Forestville, Conn., is drawn in hues of red,—red, violet-red, and orange-red. They suggest per-



D

fectly the beet colors, but not one hue is precisely like any hue of the original. All have been softened and tuned to each other, so that the drawing shall look as pretty on paper in doors, as the original vegetable looked growing in the sunshine out doors. The pear spray by Edson Lucas, Elmira, N. Y., is another perfect illustration of this grade of work. The pear is green-yellow, the leaves yellow-green, the stems a dark brown (orange-yellow with black). The paper is manilla (orange-yellow with white). The whole is as pleasing a piece of color as one is likely to find in a "visiting day."

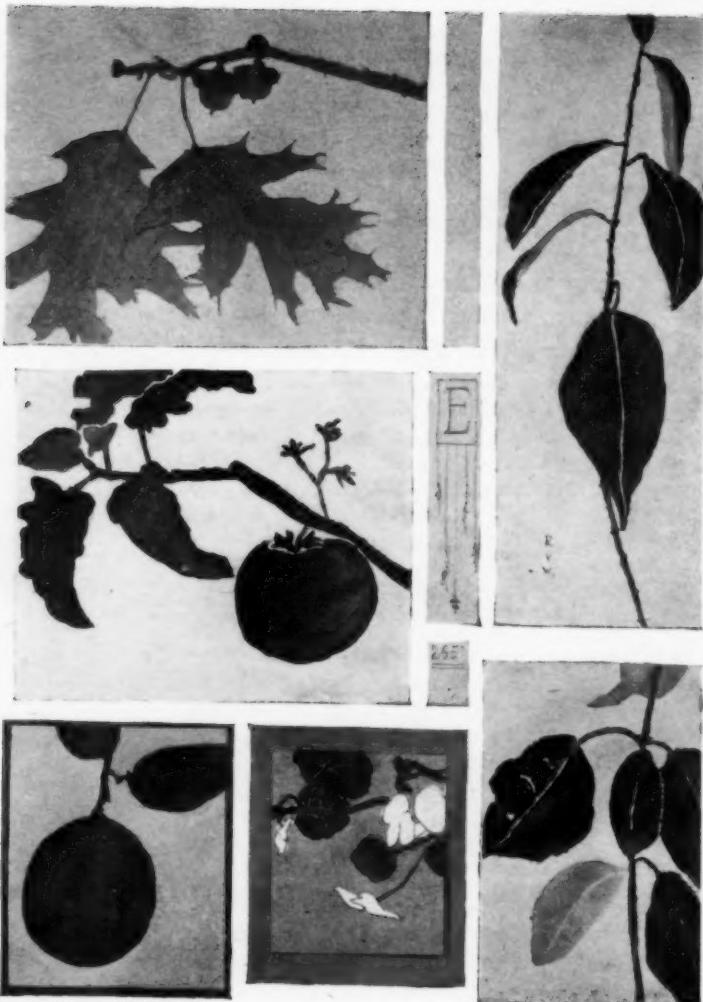
2. Study the nature material to discover the geometric basis of its forms. Cut from paper a set of geometric figures; learn their elements and the relations between them.

Lead the children to see that flowers, sections of stems, sections of seed-packs, all suggest a geometric basis. The aster is circular; the stem of a mint is square in section, of a sedge, triangular, of a grass, round; lily pods divide into thirds, having a triangular plan; etc. Have a language paper, illustrated, on this topic. Cut the triangle, square, pentagon, hexagon and circle from paper (by tracing or otherwise) and learn the names of each and the names of their elements—diameter, diagonal, side, etc.

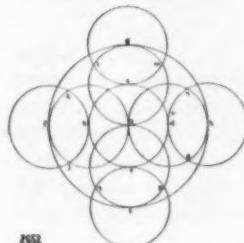
FIFTH YEAR. 1. Make a pleasing study from a flower, vegetable or fruit spray. Use complementary colors.

Select a good specimen for study. For example, such as those shown on plate E. Oak, green and red (green, the leading color); Tomato, red and green (red leading); Plum, red-violet and green-yellow; Nasturtium, orange-red and blue-green. Determine the two complementary colors to be used, softening each by an admixture of the other, until the two are entirely pleasing when side by side. Mix some of the two colors together to produce a gray and add water to make a delicate gray. Use this as the background for the drawing. Make a careful drawing from the specimen, using the two prepared colors. Trim the sheet to pleasing proportions. The oak spray is by Ruth Chase, Concord, N. H., the tomato by "Sanford." The plum by Louise Sisson, Rankin, Pa.

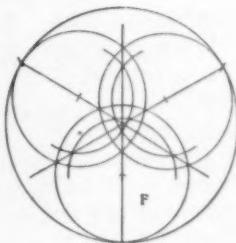
2. Study the nature material to discover the geometric basis of its forms. Practise using the compasses and design geometric rosets.



Lead the children to search for pleasing circular forms in the sections of all sorts of seed-packs,— rose hips, berries, cucumbers, pumpkins, etc. Make freehand sketches from these, or cut them from paper.* Practise using the compasses and design similar forms, or discover the geometric basis of one of the natural forms and draw it with the compasses. See F. Tint the drawing an appropriate color.



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SIXTH YEAR. (U) 1. Make a pleasing study from a spray of leaves, with or without flowers or fruit. Use a scale of three tones of one color.

Select the spray. Decide upon an appropriate color, and make a scale, one tone very light, one quite dark, and the third half-way between them. Test the tones to be sure they will dry out right value when the two darker are washed over the lightest. Make a careful pencil drawing from the specimen. Color the entire sheet with the light tone (over the drawing); color the drawing with the two darker tones to render, so far as possible, the effect

* The fruit section rosettes were made by (1) Mabel Wilson, E. Braintree, Mass.; (2) Arnold Ames, Westerly, R. I.; (3) Hope Noyes, Westerly, R. I.; (4) Medric Sutherland, Woonsocket, R. I.

of the original in two values. The drawings from the wild cherry sprays, Plate E, are by Ruth Westlake and Myra E. Bates, North Scituate, Mass. The nasturtium is by Alvina Barta, Manitowoc, Wis. In this case the background is in the middle value.

2. (U) Study the nature material to discover the geometric basis of its forms. Learn to construct the geometric figures with compasses.

Lead the children to enjoy the geometry of nature not only in leaves, flowers, and fruit sections, but in any other natural objects within the range of their observation. Teach the construction of the most important geometric figures, by means of the compass and ruler: the hexagon and the equilateral triangle within a given circle; the equilateral triangle and the hexagon on a given side; the pentagon within a given circle. See F. Make a sharp distinction between the working lines and the result lines. The resultant figure should stand out clear and sharp.

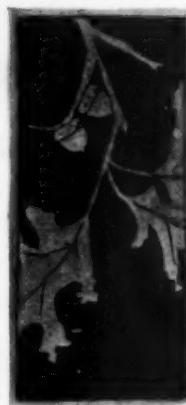
GRAMMAR

SEVENTH YEAR. 1. Make a decorative panel, using a flower or fruit spray. Use two complementary tones of low intensity.

Select a drawing made during September or make a fresh drawing. By means of two right angles cut from paper, (each the shape of this L), select that portion of the drawing which may be used to advantage in producing a decorative panel: The illustrations at G show a circular panel by George Sauter, Turners Falls, Mass., and three different rectangular panels derived from it by using the adjustable frame and tracing paper. A pleasing panel shows a rhythmic variety in areas of light and dark, in lengths of lines and marginal measures, a harmonious arrangement of lines within the space, and a balance of attractions about a point on the vertical center line of the space, and slightly above its geometric center.*

When a pleasing arrangement has been made, select two complementary tones of low intensity, appropriate to the subject, and color the design using one color for the background and the other for the figure. This will be found

* See Plant Drawing and Decorative Arrangement, Bailey. The Davis Press, Publishers. Price 25 cents.



a more difficult task than that assigned to the fifth year, where the neutral background mediates between the colors. The secret of success lies in using colors of very low intensity, and of fairly strong contrast in value. The figure may have an outline in black if necessary.

2. Make a mechanical drawing involving the use of the drawing board and T square.

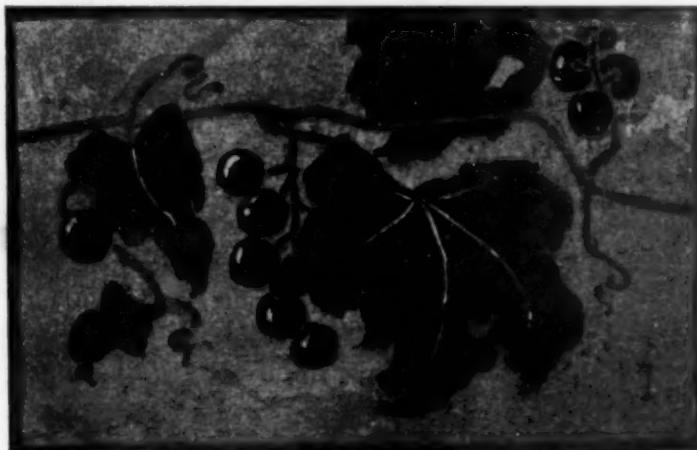
Any problem arising from local conditions will do. The aim is to give practice in handling these new instruments of precision. A blank for the daily school program, a weather chart for use in lower grades, a school calendar, diagrams required in arithmetical problems, or a checker board (such as that reproduced at H, by "Emma Y." of the Jefferson Avenue school, Springfield, Mass.), will serve the purpose. If drawing kits are not supplied the work can be done with a ruler and a sharp hard pencil; but pupils ought to be taught to handle the kit. A good method is to dictate a problem, working before the class on the blackboard, freehand (or with blackboard instruments), insisting upon accuracy and the drawing of light and dark lines as required.

EIGHTH YEAR. 1. Make a decorative panel using a flower or fruit spray. Use a monochromatic or analogous scheme of color.

Select a drawing made during September or make a fresh one from nature. Study illustrations of good decorative arrangement, and plan a panel using the nature material at hand:

- a. Decide upon the position and proportion of the panel.
- b. Decide upon the position of the main line of the spray, and of its principal branches.
- c. Decide upon the position of the principal mass and of the subordinate masses.

- d. Make a careful drawing.
- e. Decide upon an appropriate scheme of coloring,—monochromatic or analogous.
- f. Plan the distribution of tones, as to hue and value. Most brilliant



colors in smallest areas of the spray; least intense color most widely distributed perhaps. Study good examples.*

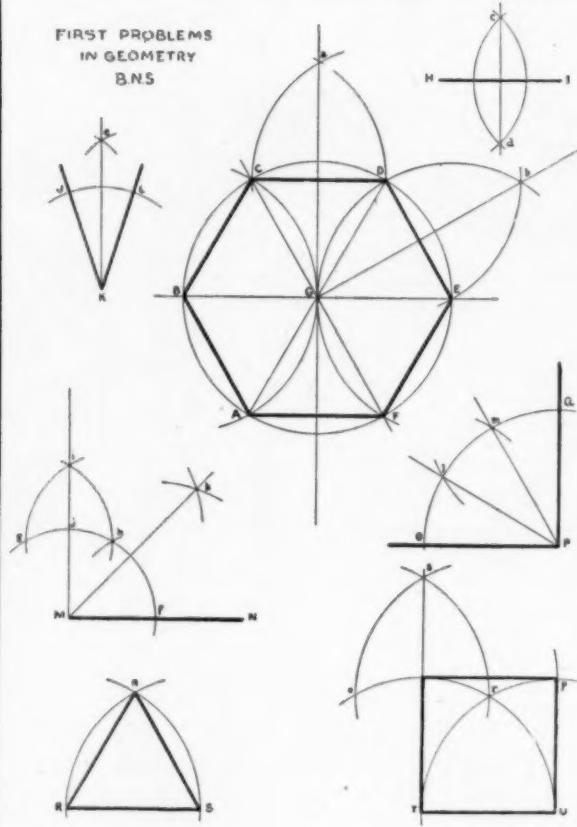
- g. Color the design.

**2. Make a sheet of the most important geometric problems.
Use instruments.**

These problems are shown in the plate, and may all be thought out by the pupil from the first problem, that of placing a hexagon within a given circle. Dictate the position of the point G, and the radius of the circle. Find the angles of the hexagon by drawing the line BE through G, and spacing off the radius of the circle from the intersecting points B and E. Draw the hexagon. Bisect a side, as CD; and another side, as DE. From this diagram the following problems may be worked out by the thoughtful pupil: To bisect

* See previous numbers of School Arts Book, with illustrations in color. See also Design Packets, published by The Davis Press.

FIRST PROBLEMS
IN GEOMETRY
B.N.S



a given line; to erect a perpendicular at the end of a line; to construct an equilateral triangle on a given base; to bisect an angle; to trisect a right angle; to construct a square on a given line; to construct a hexagon on a given line; to construct a hexagon on a given diagonal; to construct a square on a given



K
2650

diagonal; and several others. All these problems will be found useful in constructive design.

The finished sheet or sheets should be accurately drawn and neatly lettered, the working lines and the given and result lines, being clearly distinguishable at a glance.

NINTH YEAR. 1. Make a decorative panel using a flower or fruit spray or a tree. Use a complementary or a complex scheme of color.

The trees are recommended as subjects of study. In the country they are always at hand, and in the city their forms may be made known to the children through illustration and through observation, as the strong drawings shown at K conclusively prove. These were made by Ellen Doyle and Ida

Duemmling, Grade IX, Thomas Gardner School, Allston, Boston, Mass. The originals show the trees in October coloring. Such material should be made the basis for a decorative panel showing the tree, or a part of it, well placed in an appropriate environment (hillside, meadow, river side, etc.), and the

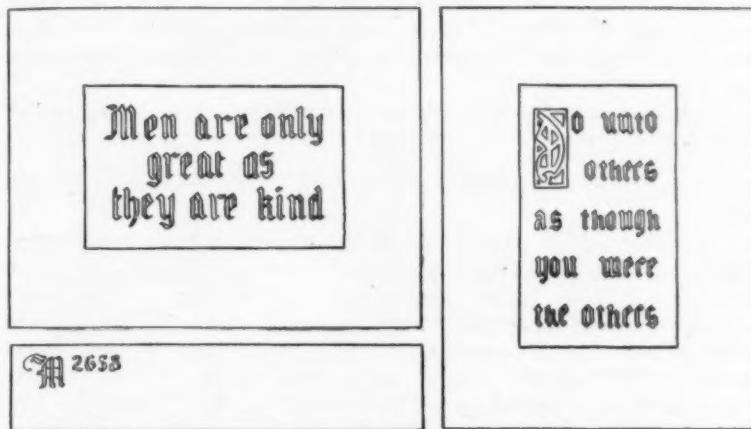


whole arranged well within an oblong of pleasing proportions. Illustrations of such work are shown at L. The first is by Gladys Holden, Southbridge, Mass., the second by Ada Smith, Easthampton, Mass. The pupils need not confine themselves to a single tree. A distant clump is a good subject. When the composition is satisfactory in line and spacing, decide upon a scheme of color appropriate to the subject, and color the drawing. Remember that

in a complementary or a complex scheme one must be dominant, and give the key to the whole. For example in the apple tree at L, yellow-green is the dominant tone—several variations of it (related hues) appear in the foreground grass, distant field, and overhead foliage, but the whole has the yellow-green quality. The complementary tones appear in the distant hill and the sky—and in the shadowy branches of the trees—but these are subordinate to the other group of tones.

This is an illustration of a complementary scheme of color,—two groups of related tones, the effect of one group complementary to the effect of the other. In a complex scheme of color, a triad is used, the principal tones being equidistant in the spectrum circuit as red, yellow, and blue; or orange, green, and violet. The other tree at L, in the original, illustrated this scheme: orange in the tree itself, green in the ground, violet in the wall and the distance. Of course these colors are all harmonized with one another by means of gray, but the three fundamental tones are easily distinguishable. Green is the dominant note.

H. T. B.



HIGH
FREE HAND

I. Practise lettering.

Let the practice sheet of lettering be made from the Monastic Text, published in packet form by The Davis Press. Have each student furnished with

a model from which to copy the letters, omitting the numerals. Use a sharp pencil; sketch in the letters lightly; line in carefully.

2. Print a text or motto within a given space.

Let the size of the space be 4 7-8" x 3" or larger. Simple mottoes without many words are best to use.* A number of texts may be written on the black-board, from which individual selections may be made, or the pupils may bring into class appropriate texts to copy.

The words within the space must be carefully planned, in order to fill the space well and balance properly. To design with letters, requires the same amount of thought and embodiment of the same principles as to design with any other given form. This may be done by first sketching in oblongs, the size of the space required for each word and then sketching the letters into these oblongs to test the result.

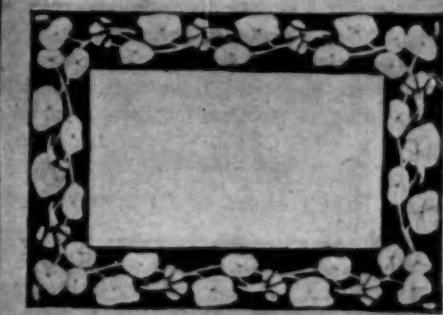
After the best spacing has been found, measure and straighten all guide lines with the ruler, redraw the letters carefully; erase with a kneaded rubber to a faint line; re-line the text but do not paint or fill in the letters. If possible, tools, i. e., the T square, triangles, and drawing-board, should be used for the last steps of the process.

The illustrations given at M2658 show different texts placed in the given oblong; one in the horizontal, and one in the vertical position.

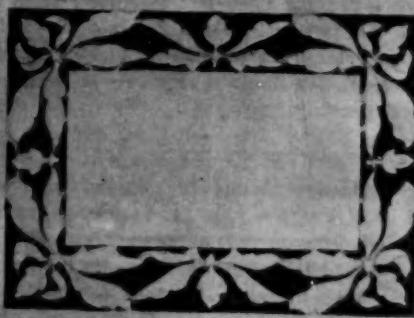
3. Design a repeat and corner pattern from Nature motive.

These borders are designed from the Nature material drawn in September. Each pupil works from his own drawings. The borders are made of various widths, 1" or less, to inclose a space 4 7-8" by 3" or larger. They should be done on tracing paper; two tracings made of each design; one reserved to be used later; the other, to be used as a result sheet with background, painted black. The last exercise is done in order to bring out the idea that the background forms an important part of the design; i. e., forms a pattern, as well as the Nature shapes upon it, both of which must balance. Beside the illustrations of borders given at N2659 done by the Wellesley High School Freshmen, a good example may be seen on page 88 of the School Arts Book for last June, of a book plate done under Mr. J. Winthrop Andrews's instruction. For those living in the vicinity of Boston, good models of professional work in this

* The Roycroft Shops, Aurora, N. Y., publish a suitable set of mottoes, which may be used as models. The School Arts Book also has many good texts.



Floral vine border



Floral leaf border

line may be seen in the stationery department at Shreeve, Crump & Low's, corner of Tremont and West streets.

If this problem seems too difficult for your students, it can be made more simple by designing a simple "decorative arrangement" for head and tail piece for the text; or designing an initial letter.

After the patterns are completed, those done in black and white should be mounted and placed before the class for discussion and criticism.

MECHANICAL

1. Plate 3. Result sheet of Geometric Problems.

These problems should be drawn in pencil from Anthony, page 120, Problems 13, 15, 16, 19, 22, 24. These give practice with the compass and in making and joining arcs. Let them be done in even quality pencil line, following the order and position of each problem, as given above.

By using selections from Prof. Gardner C. Anthony's Text Book, published by D. C. Heath & Co., much time may be saved and more work accomplished. If possible arrange to have the class draw without a teacher one or two periods between the regular drawing lessons. Have the students cultivate the habit of working quickly and do not allow them to "putter" over the work. When nearly all members of the class have finished a sheet, post upon the blackboard a date when all sheets must be done. If no extra time can be given between lessons, the slower pupils may stay after school to finish their sheets, and the class kept together in that way, or, an extra sheet may be given to a fast pupil, which will keep him in line with the class. If the students are preparing for technical schools, especially for the Boston Institute of Technology, time limit upon sheets is an important part of the work in Mechanical drawing.

2. An inked drawing on tracing cloth of Plate 2.

Plate 2 (See September outline in previous June number) contained pencil drawing of Problems 1, 2, 3, 7, 11, 12. Page 118, Anthony.

Place the tracing cloth on top of the pencil sheet made in September, and ink in the problems. Follow the directions for inking and tracing (where applicable) given in Anthony, pages 28 and 29.

M. B. S.

HELPFUL REFERENCE MATERIAL FOR OCTOBER WORK

Autumn Plant Drawing

Walter Sargent, Book, September 1902, p. 9. Fiske, Book, September 1905, p. 9. Bailey, Book, September 1905, p. 20. Plant Form and Design by Midgley and Lilley. Plant Form, Clark. Prang Text Book, 5, p. 22, and 6, p. 22.

Color Harmonies

Bailey, Printing Art, July 1906. The most specific and comprehensive statement yet given; with references to illustrations in Printing Art. Composition in Fine Art, Kettelle, Chapter VI.

Color Nomenclature and Methods of Teaching

Book, October 1901, p. 6, and November 1901, p. 6. Book, March 1902, p. 30. Bailey, Book, April 1904, p. 378. Kettelle, Book, April 1904, p. 339. Parson, Book, November 1904, p. 119.

Decorative Arrangement

Berry, Book, October 1903, p. 41. Bailey, Book, October 1905, p. 90. Prang, Text Book, 7, p. 28. The Principles of Design, Batchelder, Chapter XIII.

Fruit Sections

Fruit Sprays, Help in identifying, How to know Wild Fruits, Peterson, MacMillan Co. Rosettes Based on Fruit Sections, Gate Beautiful, Stimson, p. 127, etc.

Geometric Problems

Mechanical Drawing, Cross, p. 12. Thompson, p. 4.

Mechanical Drawing Kit and Its Use

W. J. Edwards, Book, December 1902, p. 114; March 1903, p. 205. Bailey, Book, November 1903, p. 83. Prang Text Book, 7, p. 65. Mechanical Drawing, Cross, p. 1.

Lettering

James Hall, Book, September 1901, p. 5. Elizabeth H. Perry, Book, January 1904, p. 196; James P. Haney, Book, January 1904, p. 228. Henry T. Bailey, Outlines, Book, October 1905, pp. 102-119.

Letters and Lettering, Frank Chouteau Brown.

Writing and Illuminating, Edward Johnson.

Alphabets, Edward F. Strange.

THE WORKSHOP

DURING the summer my workshop was a garden. Two smaller boys and I worked there a little every day. We had great fun planning where the walks should be, and what we would have grow in it. We had to fight the weeds—whose growth we didn't plan for—and the bugs and worms of various sorts who made paths of their own where they pleased; but we routed them all at last and had a pretty garden with flowers as well as vegetables, and plenty of both. No flowers look quite so beautiful as those you raise yourself, and no vegetables taste quite so good as those you raise yourself and get from your own garden just in time to have them ready for the table. It must have been an amateur gardener, way back there twenty-nine hundred years who wrote, "There is nothing better for a man than that he should eat and drink and enjoy the good of all his labor; it is the gift of God."

But now when the after school hours are growing chill and dark I like to go back to my indoor workshop and tinker away at something.

Mr. McKinney's swing chair in the June number, or something else, stirred up Mr. Hollis of North Weymouth, Mass., to send us a good suggestion. Here it is:

A CHILD'S SWING

Hunt up that broken cane fish pole down in the wood-shed and cut off five pieces between the joints 3 1-2" long. Cut two more about 4 1-2" long and smooth the rough ends with sand paper.

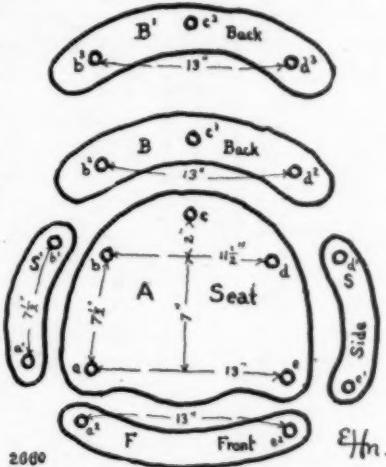
Next get a 1-2" board a foot wide and sixteen inches long and with a keyhole or circular saw cut it out the shape of figure A in the diagram. Cleat it on the under side. It may be made of two pieces. Bore five 3-8" or 1-2" holes through it.

Now cut from the same kind of stock two pieces like B, and B¹, two like S and S¹, and one like F, for the backs, sides, and front respectively. The distances given between the holes will help to get the size and shape. With a sharp pocket knife or rasp and some sand paper round all the edges.

Find two iron rings, same as you sometimes see on harnesses, and about a dozen yards of clothes-line and all the materials are supplied. Bring out the shellac can or some Jap-a-lac and give the wood work a good coat and when everything is dry, you are ready to assemble the parts.

Divide the rope into two equal parts R and L and pass each end through a ring and fasten it in the middle by winding with twine. Next pass one end of rope R through a₂, a₁ cane 6, a, and knot it under the seat. Pass the other end of R through b₃, cane i, b₂, b₁, cane 2, b, and knot it. Pass one end of rope L through e₂, e₁, cane 7, e, and knot it. The other end of L goes through d₃, cane 3, d₂, d₁, cane 4, d, and knots on the underside of seat A. Make a knot in a short piece of the line, pass the other end through c₂, cane 5, c₁, cane 8, c, and knot it.

2060



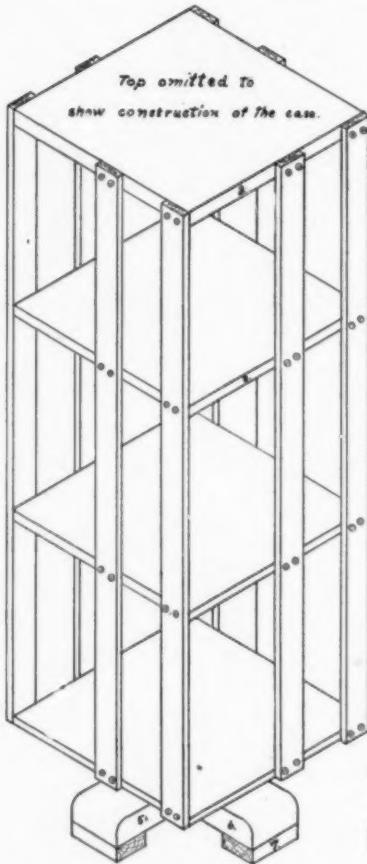
The swing is now complete and may be hung on the veranda. Lift the front piece, F, put the little one in, and the fresh air will do the rest.

Mr. McKinney tells us how to make a revolving bookcase by so simple a method that we can all follow it if we want to.

A REVOLVING BOOKCASE

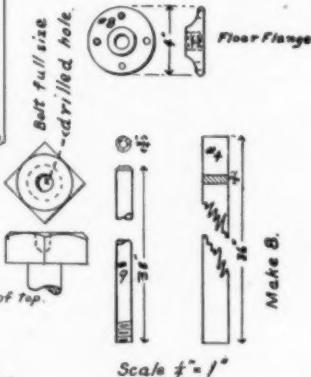
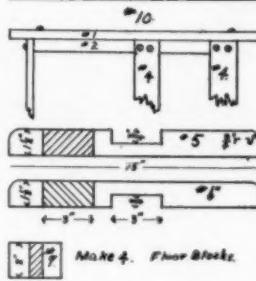
At one time or another almost every boy has wanted a revolving bookcase for his den. Here is one a boy can make with few tools—namely, a saw, a plane, a screw driver, and a chisel (or jack knife, if he has no chisel). I once made one with these tools and no bench but a box. Follow the numbers in the drawing.*

* In the drawing a section view is given, (in all cases where the figure is perfectly regular) upon the face view itself, thus doing away with top and end views. In No. 8 the figure is not regular, hence another view is necessary.



- 1 Ornamental Top $\frac{3}{4} \times 15 \times 15$
 2 Working Top $\frac{3}{4} \times 12 \times 12$
 3 Shelves - Make 3 $\frac{3}{4} \times 12 \times 12$
 4 Side slats - Make 8 $\frac{3}{4} \times \frac{1}{2} \times 15$
 5 Cross or
 6 Foot pieces' $\frac{1}{2} \times 15 \times 15$ Cross top or
 halved joint.
 7 Bottom blocks $\frac{3}{4} \times 12 \times 15$ Make 4.
 8 Floor Flange $\frac{3}{4}$ diam. Tapped for $\frac{3}{4}$ pipe
 9 Second hand pipe $\frac{3}{4}$ x 36 long Threaded on end.

Ornamental Top -
To be screwed on "10.
see "10.



C.R.M.
3-8-10

The top of the case* is a square piece 15" on a side and 1-2" thick. Choose the handsomest grain for this because it will be the most conspicuous part.

No. 2 is the piece which carries the load and hence is thicker than the rest, 3-4" or 7-8" thick and 12" square.

No. 3 is one of the three shelves, each 1-2" thick and 12" square, with a hole a little larger than the outside diameter of No. 9, bored exactly in the center, to allow the case to revolve.

No. 4 is one of the eight slats 3-8" x 1 1-2" x 36".

The above will constitute the body of the case. No. 5 and No. 6 are the feet which give the case a firm support. They are "halved together;" that is, No. 5 has a piece cut out of it the width of No. 6 and half of its depth; while No. 6 has a piece cut out of it the width of No. 5 and half its depth. Notice that they are opposite; one cut on the top (No. 5) and one on the bottom (No. 6) so that when placed together they make a cross and fit exactly. The ends may be rounded, or a plain 1-2" bevel used in its place to give a more finished appearance to the feet.

To overcome any unevenness in the floor or carpet, four blocks, 7-8" x 2" x 3", are fastened to the bottom of No. 5 and No. 6 as shown in the cut.

City boys should now procure a piece of water pipe called "three-quarter inch." It is the ordinary size used in the houses. A piece which has been split by being "frozen" is just as good as new pipe, and can be had for a very few cents. This is No. 9 and will be the central support of the bookcase.

No. 8 is a "floor flange" made as shown in the cut, to fit the pipe. Ask for "a 4" floor flange for a 3-4" pipe." It is threaded to fit the 3-4" water pipe. Screw the two together tight to make a firm support. Get the plumber to help if necessary.

Country boys will find the following a fair substitute for these iron members: Find two circular pieces of board about 8" in diameter, and a broom stick. Nail the boards together. Bore a hole slightly smaller than the larger end of the broom stick through them, exactly in the center, and force the

* Oak makes a pretty top if the case is to be left in its natural color.

When the case is to be stained, white wood will do. It is easier to work and is not so expensive as hard wood.

In finishing use an oil stain because it is easily applied with a brush or rag, though cotton waste is the best. Especial skill or care is not necessary with oil stain as it does not set rapidly. Rub the stain on, let it "set" a few minutes and then rub again with the waste. This insures an even thickness of stain throughout. For the last coat use varnish, floor wax, or white shellac.

end of the broom stick into the hole. The broom stick and its base will not be quite as rigid as the pipe and floor flange, but will do.

For the boys who wish a more fancy case, shelf moulding (moulding used on the front of show shelves) may be purchased; but then you do not make your case and you lose half the fun. Shelf moulding can be used in place of No. 4.

Now for erecting the case.

- a. Screw the blocks No. 7 to the bottom ends of No. 5 and No. 6.*
- b. Press No. 5 and No. 6 together. There should be no "play" or looseness in the joint and the top surfaces must be even.
- c. Find exact center of the cross and screw No. 8 upon it (No. 8 will have four holes all ready for the screws).
- d. In the top of No. 9 a wooden plug should be driven. To prevent the load of books from forcing the plug down into the pipe, a thin piece of board can be pushed in the entire length of the pipe, or, better, if it can be obtained, a 5-8" dowel (round piece of wood) may be used.

In the exact center of the plug or dowel a screw should be placed, extending about 1-4" above pipe. Use a round head screw.

This is the pivot upon which the case is to revolve.

e. Screw the slats upon No. 2 and No. 3 (all three of these) in the exact position shown in the cut. There is one slat at each corner, and a mate 3" from it (from edge to nearest edge). That will leave an open space of 6" on each side of the case.

f. To complete the bearing spoken of in d: In a piece of board 3-4" x 3" x 6" bore a hole just a little larger than the end of No. 9. Find center of No. 2 (on the under side). Place two small pieces of tin over the center and then screw the pierced block on to No. 2, over the tin. The tin will keep the screw from cutting into No. 2 and help the case to revolve more easily.

C. E. McKINNEY, Jr.

Newark, New Jersey

The girls, who had work-corners if not workshops of their own, liked Dorothy so well as a baby, that I have decided to

* Use Wire 8, 1 $\frac{1}{4}$ " round head, brass or blue screws for all except No. 8.

have Miss Berry tell about making clothing for Dorothy as a little girl. Here is the first work in the new venture:

DOROTHY

Now that we are to dress Dorothy as a little girl, one of the first things you will need to get for her is a pair of shoes and stockings. Then in regard to her clothes, the underwear would be, of course, the first to make. You can use the same shirt which you made for her as a baby doll, or if you didn't make one at that time, you will find directions in the February magazine. The drawers are made in one piece so the edge a-b, figure 1, must be placed on a fold in your cloth. They should measure five inches from a to b and each side c to d should be cut two and three-fourths inches long. Leave the sides open from the top of the drawers, d, to the notch, e. Finish the opening with a tiny hem, and sew up the rest from the notch, e, to the bottom of the leg, c, with a French seam.

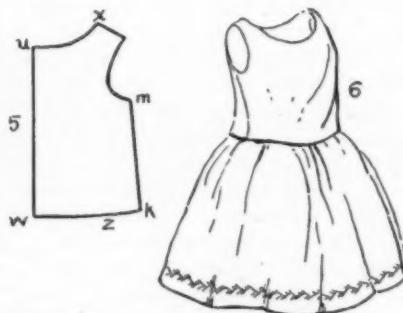
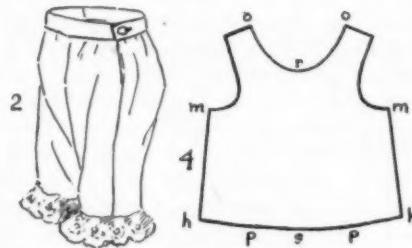
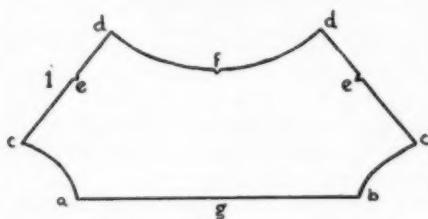
The bottom of the leg which is formed by the curve c-a and c-b, measures one and one-half inches in a straight line. Across the top d to d measures three and one-fourth inches in a straight line. From the notch in the middle of the top to the middle of the bottom f-g, should measure two and one-fourth inches. The bottom of the legs should be finished with a narrow hem and lace. After you have gathered the top of the drawers, sew them into bindings which have been cut the right size for your doll. Then make a button-hole in each end of one band and sew a small button on each end of the other. When complete the drawers should look like figure 2.

The little flannel skirt consists of a rectangle of flannel, fourteen by three and one-fourth inches, figure 3, and a little waist made in three parts: front and two halves of the back. The front of the waist, figure 4, measures three and three-fourths inches across the bottom in a straight line, n to k. From the shoulder, o, to the bottom, p, should be three and three-eighths inches, while the under-arm seam of both front and back measures two inches, m to k. The neck is cut down in the front and from the center, r, to the bottom, s, measures two and five-eighths inches.

Cut two pieces for the back like figure 5, which should measure three and one-fourth inches from the shoulder, x, to the bottom, z. The neck of the back is cut higher than in the front so that from the top, u, to the bottom, w, it should measure two and seven-eighths inches. The under-arm and shoulder seams should be made with French seams, while the opening in the back and the neck and armholes of the little waist should have narrow hems.

3

Patterns and Sketches of Underclothing
for A Little Girl Doll.



2662

The drawers and little waist are made of fine, thin cotton cloth. When sewing up the flannel take just an ordinary seam and then open it and catch-stitch it as was the seam in the long skirt in the February number. The placket which should be one and one-half inches deep, should be finished with a narrow hem. Finish the bottom with a half-inch hem and feather-stitch or simply hem it.

The skirt should be gathered at the top and sewed to the waist with a narrow seam, and the edges over-casted as described in a previous article.

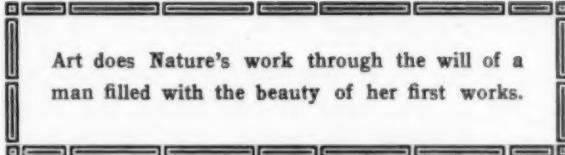
To fasten the skirt I used tiny safety pins in the waist.

MARY A. BERRY

West Newton, Massachusetts

I am sure this will be work enough to keep you all busy and happy until the first of October. Good luck to you in it all. May the wood never split, and the thread never knot!

The Editor.



Art does Nature's work through the will of a man filled with the beauty of her first works.

EDITORIAL



HOPE you have had a happy vacation, children," said a pompous school principal, in his usual perfunctory manner, "and that you have come back full of enthusiasm for school, ready to work just as hard as you can."

"The same to you!" shouted the children.

The man was astonished. He started, blushed, looked foolish, cleared his throat, and at last managed to reply, feebly, "Yes, children, I have;" and turning to the grade teacher who stood at her desk slightly embarrassed but smiling mischievously, he murmured, "At least, I hope I have."

How is it with you, my good teachers?

I hope you have had a happy vacation, and that you return to your tasks fresh and determined. As we face the new school year let us all take the oath of the School Arts Guild, and repeat with the children, "I will try to make THIS piece of work my best." Let us attack with renewed enthusiasm the great problem of art education for all.

¶ Let us invoke the aid of everybody who can help perfect our equipment. Let us give heed to our critics, lest we stray too far into By-path Meadow. Let us ask ourselves again, seriously, What are the essentials?

¶ Let me question you: Which would you rather have had in your school days, training in taste or training in technique? Training in observing nature, in combining colors harmoniously in dress and household furnishings, training in the principles of design that you might know a good thing when you happened

to see it, or training in geometry and projection, and in drawing cubes, crockery, and casts?

Having answered that for yourself, answer this: Which is likely to be of most service to the common people, the power to enjoy beauty and to create it in their homes through buying wisely, or the power to represent beauty with pencil and brush?

¶ In view of your answer to these questions, pass judgment on that summary of aims in art education given by Mr. Dana in his Brooklyn address:*

Teach ALL to observe with care, to read pictures skilfully, to recognize good handicraft, and to question their likes and dislikes.

Teach the FEW to observe well, to draw well, to use color well, to model well, to draw for construction well, to design well, to use tools well, and to criticise keenly.

¶ If we all accept Mr. Dana's point of view and teach accordingly, our teaching will still need to be considered from the point of view of Mr. Read, as set forth in his article in this number, on Drawing in Public Schools. When I first read it my memory whispered, "Compare John Ruskin." So I found the place in Elements of Drawing, and here is the passage:

If you desire only to possess a graceful accomplishment, to be able to converse in a fluent manner about drawing, or to amuse yourself listlessly in listless hours, I cannot help you: but if you wish to learn drawing that you may be able to set down clearly, and usefully, records of such things as cannot be described in words, either to assist your own memory of them, or to convey distinct ideas of them to other people; if you wish to obtain quicker perceptions of the beauty of the natural world, and to preserve something like a true image of beautiful things that pass away, or which you must yourself leave; if also, you wish to understand the minds of great painters, and

*School Arts Book, September 1906, p. 3.

to be able to appreciate their work sincerely, seeing it for yourself, and loving it, not merely taking up the thoughts of other people about it; then I can help you, or, which is better, show you how to help yourself.

Only you must understand, first of all, that these powers which indeed are noble and desirable, cannot be got without work. It is much easier to learn to draw well, than it is to learn to play well on any musical instrument; but you know it takes three or four years of practice, giving three or four hours a day, to acquire even ordinary command over the keys of a piano; and you must not think that a masterly command of your pencil, and the knowledge of what may be done with it, can be acquired without painstaking, or in a very short time. The kind of drawing which is taught, or supposed to be taught in our schools, in a term or two, perhaps at the rate of an hour's practice a week, is not drawing at all. It is only the performance of a few dexterous (not always even that) evolutions on paper with a black-lead pencil; profitless alike to performer and beholder, unless as a matter of vanity, and that the smallest possible vanity.

Do not, therefore, think that you can learn drawing, any more than a new language, without some hard and disagreeable labor. But do not, on the other hand, if you are ready and willing to pay this price, fear that you may be unable to get on for want of special talent. It is indeed true that the persons who have peculiar talent for art, draw instinctively and get on almost without teaching; though never without toil. It is true, also, that of inferior talent for drawing there are many degrees; it will take one person a much longer time than another to attain the same results, and the results thus painfully attained are never quite so satisfactory as those got with greater ease when the faculties are naturally adapted to the study. But I have never yet, in the experiments I have made, met with a person who could not learn to draw at all.

Supposing then that you are ready to take a certain amount of pains, and to bear a little irksomeness and a few disappointments bravely, I can promise you that an hour's practice a day for six months, or an hour's practice every other day for twelve months, or, disposed in whatever way you find convenient, some hundred and fifty hours' practice, will give you sufficient power of drawing faithfully whatever you want to draw, and a good judgment, up to a certain point, of other people's work.

That was written just fifty years ago this fall, yet it comes to us with the timeliness of a telegram. We do need to

take our drawing more seriously, for as Ruskin says, "good judgment, up to a certain point," is developed through drawing. But in teaching everybody we discover many who cannot be taught to draw under our present limitations of time and teaching ability. May we not teach these to love beauty wisely and well, and to have "good judgment, up to a certain point," about drawing? The situation is not new: One shouts "KNOWLEDGE and skill;" the other, "SKILL and knowledge." Let us emphasize both, and be content if we promote either.

¶ In the lower grades the most promising device for promoting both knowledge and skill seems to be the toy house, as described in the article by Miss Sanders. Additional testimony in its favor comes from Mrs. Ida Hood Clarke of Milwaukee. Here it is:

We have taken the doll house for community work in our first grades. These little people have built the house entirely themselves, with the teacher merely suggesting and directing, made wall paper designs, put the paper on the walls, chose the color scheme of each room on a vote from the children, accepting the best according to their ideas, guided only by the teacher as to appropriate coloring, design, etc. They have woven the rugs in appropriate coloring for the wall paper, made the design for the furniture, made the furniture from these designs in wood and cardboard, modeled the bath-tub, bowls, dishes for the plate-rack in the dining-room, modeled the vases and the flowerpots for plants for decoration, modeled the kitchen utensils, all in clay, of course; wired the house for electric lights, made the telephone, made the bookcase and the books, made the landscape and pictures in water-color, etc., made the window-boxes and planted the seeds, built a porch on the house and furnished it with Japanese curtains and mats to sit on; built in the staircase and on the landing put the old-fashioned grandfather's clock, etc. This is the work of the whole school; every child has had something to do with it. They have appointed a foreman of each room, and have taken contracts to furnish each room, etc. In one building the whole school, eight grades, decided to make one and present it to the kindergarten children who wanted one for the free play. The principal says nothing has ever aroused so much enthusiasm as has this doll house. It has brought in the design and the application, the constructive drawing in the furniture and in the building of the house

and porch, and the nature study in planting the vines and flowers. Letting the contracts has developed the business ability of the children, and best of all the fact that it is being done for a gift to the kindergarten children has been the means of a great inspiration on the part of all the grades.



Still further evidence in favor comes from Miss Grace E. Everett, Grass Valley, California:

In our course of study no provision is made for manual training, but I encourage every effort along that line at home, under the name of Applied Drawing. This year I bought a doll and told the children of grades four, five, six, and seven they might name her and provide for her. This pleased them very much, and one of the girls asked the privilege of donating a smaller doll.

I gave directions for determining right proportions for furniture, small diagrams for a few garments, with directions for enlarging, general sugges-

tions for wood-work and needlework; and frequent reminders that the work should show no violation of any principle given in the drawing classes.

As the articles were brought in I arranged them in the Drawing Room, and every day after school the room was crowded with pupils to see them. The photograph shows the results of two months' work. Both houses and furniture are made of wood. The roof of the larger house is hinged, so that the interior may be seen. There are five rooms, including bathroom which is completely furnished. The floors are covered with paper, colored in imitation of linoleum. Later this house was wired by a boy in grade five, and successfully lighted. The small house was made by a girl. The four-stamp mill was made by a boy in the sixth grade; it can be run by a toy engine.

After photographing, the work was arranged in the show windows of a vacant store and advertised as follows, by the children:

"A graduation reception will be tendered to Miss Dorothea Dohr at 155 Mill St., Saturday, Monday, and Tuesday. Your presence is cordially requested."

The newspapers became interested in our work and the store was crowded with visitors.

A clipping from one of the newspapers is reproduced herewith. It has no uncertain sound!

LUCKY IS MISS DOROTHEA DOHR

Given Cottage and 199 Other
Presents by Her Many
Little Friends.

Miss Dohr and Her Gifts to
Be on Display Here
for a Week.

Miss Dorothea Dohr is the most fortunate young lady in Nevada county. Her young friends have presented her with a four-stamp quartz mill, a handsome new cottage, all lighted and ready for occupancy, all the furniture required to fit it up and clothing enough for several years.

And Miss Dohr has not invited one of the donors to her wedding. Come to think of it, she hasn't even mentioned the fact that she is going to be married, though under ordinary circumstances such an array of gifts is only the outcome of wedding invitations.

Little Miss Dorothea Dohr is a beauty of the auburn hair and pink-and-white checked kind. Attired in a handsome gown when seen yesterday she smiled and smiled, but refused to make a statement, despite the fact that she has been the recipient of 200 gifts.

But then Dorothea Dohr is only a wax doll.

She has quite a history and so has each gift. The presents are the handiwork of the class in applied drawing or manual training, whichever name you like best, of Miss Everett's school. Two months ago the work was commenced. Dorothea Dohr was the name chosen for the wax figure which smiles and smiles, but refuses to speak. Doubtless Miss Dorothea is too happy for speech. If she were a real live young lady she certainly have cause to be. 180+

¶ The most important subject in every grade is, I believe, Design. Design in its larger sense includes the observation and delineation of natural forms, the study of line, proportion, and color as elements of beauty. Nature drawing unlocks the charms of the natural world as the Principles of design unlock the secrets of beauty in the realms of the arts. To be able to present to the readers of the School Arts Book such an article as Fall Nature Drawing, by Miss Warner, is a great satisfaction. It embodies the very spirit in which such work should be done, that it may yield the largest possible returns to the children.

¶ Mr. Hall's useful articles on Historic Houses with effective pen-drawn illustrations will be continued this year, and will include important historic monuments. This series has attracted wide attention, and has proved to be of exceptional value to teachers of history and literature; for it has exemplified a sane and helpful correlation of "drawing and other studies."

¶ The frontispiece this month is novel and of sufficient excellence to be of perpetual interest as a bit of wisdom some twenty-five hundred years old, and as a piece of decorative design. The page was composed at the School of Printing, 20 Parmenter St., Boston, under the direction of Mr. A. A. Stewart, and first appeared in *Printing Art*.* This frontispiece was printed by the boys at the School of Printing. It is on the best of stock, Strathmore Japan. The dotted line shows where it should be cut if it is to be trimmed and mounted. The best mount would be a dark manila, or a warm gray card $6\frac{3}{4} \times 9\frac{1}{2}$ inches. In a few years when the printing press becomes a part of the equip-

* "We consider that having an exhibit in *The Printing Art* is the same recognition for the printer as the hanging of a painting in the best American gallery is for the artist," says The Champlin Printing Co., Columbus, O. [Then having a drawing reproduced in *The School Arts Book* is the same recognition for the work of a boy or girl in the public schools; isn't it?]-The Editor.

ment of every grammar school building, the pioneer work now being done by the School of Printing will receive due recognition, and Mr. Stewart and his associates will be reckoned among the trusted leaders in industrial education.

¶ The Calendars for the blackboard this year will be different,—a little more dignified in design, for children of a larger growth. The border, made up of all the more important symbols of time—the sun, moon, planets, and fixed stars; the flying earth, the hour-glass, and the clock; together with the wave scroll or more accurately, the current scroll, symbol of the everflowing river of time. This border is always appropriate, and will remain unchanged throughout the year. The pictorial feature of the design will be changed with the calendar but will be each month a picture in black and white appropriate to the season. For September I have chosen as the subject "The wide sea marshes of Glynn," or more truthfully, of Lynn, where in the early fall the farmers stack their salt hay upon a base of posts to lift it above the reach of the tides.

In reproducing this upon the blackboard draw first the outside oblong; next the inside oblong, forming the boundary lines of the border. Now draw the corner squares, and the side oblongs for the hourglasses, and the oblongs between forming the inner lines of the border. Next draw the winged earth, the clock, and the other symbols, each in its place. Draw the wave scroll, a continuous line, freehand of course, not too mathematically accurate—don't waste time on it—and lastly draw in the little triangular figures to complete the border. Draw the oblongs for the picture and the calendar pad. With the side of the crayon rub in the sky with horizontal strokes and the water with vertical strokes (with no thought of marsh or haystacks). Rub the surface down with the fingers, and go over it again



SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	○	○	○	○	○

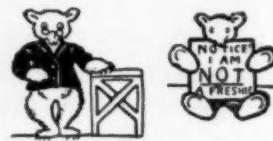


with the side of the crayon, horizontal strokes in the sky and vertical in the water, both somewhat lighter towards the horizon. Now with an eraser rub for the marsh, and the stacks. With charcoal touch in the darks, and with chalk touch in the high lights. Now sketch lightly an oblong to indicate the space to be occupied by the lettering, and draw the calendar itself.

¶ From the very opening of the new school year the wise teacher of drawing in the high school has in mind the School Annual and hoards every suggestive sketch the pupils happen to produce. Such forethought will insure a rich number, as rich, perhaps, as that produced last year by the pupils of the Shortridge High School, Indianapolis, under the direction of Miss Roda E. Selleck. No, hardly so rich as that in a single year, for that is one of the best* in the United States, and Rome is never built in a day. From cover design to tail-piece (herewith reproduced) the book is a beauty. The few illustrations reprinted are perhaps the least attractive, for they lack the charm of color which many of the others possess. The pages have all been planned with great good sense, the difficult problem of one hundred sixty portraits of graduates being perhaps the most brilliantly solved. The drawing throughout is unusually strong for high school work, and the composition at times seems almost professional in its excellence.

¶ From the beginning of the school year it is also time to think about beautiful bouquets for the children to see. Not the conventional bunches of flowers but perfectly arranged specimens of common wild things, selected for beauty of line, mass, values,

*Other good ones received are The Center of Vision, M. N. A. S., Boston; The Educational Bi-Monthly, Chicago Normal School Press; The Normal News, Cortland, N. Y.; The Indicator, Stuyvesant High School, New York; and Our Year Book, Elementary Department, Ethical Culture School, New York.



colors. The little bouquet at the beginning of this Editorial, by Mr. Royal B. Farnum of the Cleveland School of Art, is a good illustration of the right sort of thing. Take Josiah Couder's books on Japanese Flower Arrangement from the library and study them. The vase is often quite as important as the spray as a factor in producing a happy result.

¶ The Ethical Culture School of New York, an acknowledged leader in educational progress, announces a course every wide-awake teacher would like to take, if he could, as a preparation for the Thanksgiving and Christmas celebrations. The course is called a Normal Course in Festival Methods. The Syllabus is well worth having in itself! It announces lectures on Music, Dancing, Gesture, Movement, and Costume in relation to the festival, by competent teachers. Among them is Mr. James Hall, who discusses Art in relation to the festival, both historically and practically, from the making of stage scenery to the lettering of posters, programs, and signs. A stamp with letter to Mr. Percival Chubb, Central Park West and 63d Street, would bring a copy of the Syllabus. The School announces also a Normal Art Course, under Mr. Hall, for a few determined students already skilled in drawing.

¶ Mr. Edgar O. Parker, Craigie St., Cambridge, Mass., has again consented to teach classes in Pure Design, by correspondence, using Dr. Ross' new book as a text-book. Fee, \$20.00 for a course covering the same ground as that covered by the summer classes at Harvard University. Mr. Parker knows how to teach, and has something worth teaching. His students will get their money's worth.

¶ Anybody gets his money's worth, again, who purchases the last Year-Book of the Council of Supervisors of Manual Arts.

Some of the topics discussed and illustrated are Design in Primary Grades, Blackboard Drawing, Constructive work without special equipment, Knife Work, Lettering, Natural Forms in Design, Representing the third dimension, and the management of Exhibitions. Other more abstruse topics of fundamental importance are considered by well known teachers, and the book concludes with a bibliography of the Manual Arts from September, 1905 to September, 1906. \$3. Address Edward D. Griswold, 36 Point Street, Yonkers, N. Y.

¶ Preparations are being made for an Exhibition of Craft-work to be held in the large galleries of the National Arts Club, as well as in the Studios of the National Society of Craftsmen. It is proposed to make this the most important Exhibition of Craft-work ever held in New York, and the coöperation of all those interested is solicited. The exhibition is to be held in the neighborhood of November 15th to December 15th. Full details as to the exact dates, entry blanks, etc., will be given later. It is hoped that every Craftsman will reserve his representative work for this Exhibition, and that all who can will aid the Committee by information as to where the best examples of historic Craftwork can be obtained. Frederick S. Lamb, Secretary, National Arts Club, N. Y.

¶ The London Congress is rapidly assuming definite shape. A full report of the summer's progress will be made in the October number. Meanwhile it is well to remember that two or three hundred teachers and supervisors are likely to go over to attend the Congress next Summer, and that you would better begin to think about going over yourself. You can go over to the Congress, see a good bit of England and return for \$200. Parties will be organized to make trips on the continent before going up to London, the expenses of which will vary, according to route, from \$300 to \$600.

¶ When Nathaniel L. Berry of Newton has set up his easel out of doors and is ready to begin a new sketch he always exclaims, "Here goes for my masterpiece!" Let us all begin the new year's work in the same fine spirit.

Feudalism and Orientalism thought it majestic to do nothing; the modern majesty consists in work.

CORRESPONDENCE

THE teaching of color, both abstract and as applied in dress and household arts, receives more attention every year. Some recent suggestions appear on page 75, and to those illustrations the following letters refer:

Dear Sir:—

Woonsocket, R. I.

Enclosed you will find a few drawings for the September prize competition. The "Spectrum Fan" is not specified in your outline, but it is our "result sheet" from the study of the six standard colors and their intermediate hues. It gave our children great pleasure, and may give somebody an idea for next year.

Yours sincerely,

Clara W. Pond,

Supervisor.

My dear Mr. Bailey:—

Chicopee, Mass.

Glad you found the drawings of interest. Am sending you some more. In our color work we have tried applying the Harmonies to a doll in the sixth grade and a house in the seventh. The eighth and ninth grades liked the dolls so much that they wished to do the same with perhaps more values and closer harmony. The boys did better than the girls. Last year we used rugs and colored windows.

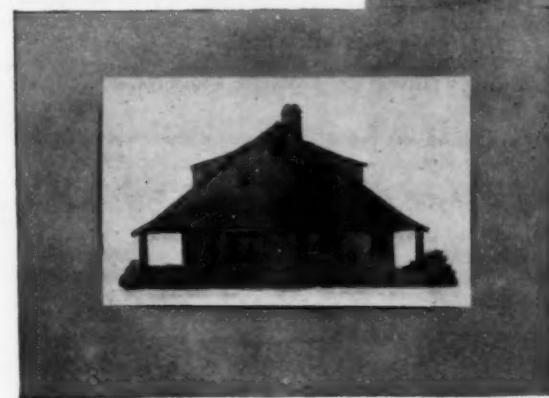
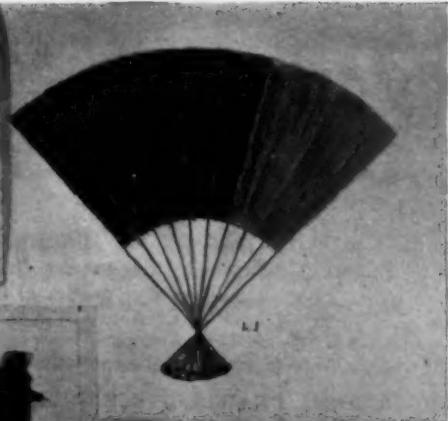
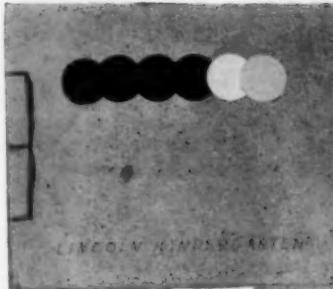
Respectfully yours,

J. Winthrop Andrews,

Supervisor.

The other illustrations in the plate come from Lowell and Marlboro. The first is the cover of a book on color made in the kindergarten, and referred to in Miss Devereaux's Outline. The two little folios with samples of dress goods are described in a letter from Miss Andrews, the Marlboro Supervisor, published in the last May number of the School Arts Book. The margin lines were drawn in the right color to harmonize with the goods, and the text, both within and on the outside cover, was written in pencil. On the cover was written the pupil's name, school, and grade.

From several teachers, widely separated, letters have been received asking about the best books on mechanical drawing. In reply to these inquiries we print the following letter from Mr.



CORRESPONDENCE

Frank E. Mathewson, of the Technical High School, Springfield, Massachusetts.

Dear Mr. Bailey:—

In reply to your letter I send the following list of books for the use of the Supervisor and Teacher of Mechanical and Architectural Drawing. I hope it will answer the purpose.

UNIVERSAL DICTIONARY OF MECHANICAL DRAWING. By G. H. Follows. Published by Engineering News Pub. Co., New York.

As the name indicates, this book is a "dictionary dealing with mechanical drawing as a 'language' of lines, views, dimensions, signs, abbreviations, notes and explanatory matter, all for the positive conveying of exact information." This book should be in the hands of every teacher of mechanical drawings.

MECHANICAL DRAWING, TECHNIQUE AND WORKING METHODS. By C. L. Adams. George H. Ellis Co., Boston, Mass.

A detailed presentation, explaining the use of instruments and minor processes, necessary for best results in technique. Contains excellent chapter on tinting and wash drawing.

INTRODUCTORY COURSE IN MECHANICAL DRAWING. By J. E. Tracy. Harper & Bros., New York.

Chapters Five and Six are worth the price of the whole book, as they contain the most complete illustrated demonstrations of the principles of projection to be found in any book on the subject.

ELEMENTS OF GENERAL DRAFTING. By Cooledge and Freeman. John Wiley & Sons, New York.

A manual of drawing room practice and contains good plates representing modern shop practice in making working drawings.

FREEHAND PERSPECTIVE. By Victor T. Wilson. John Wiley & Sons, New York.

The most helpful book on the subject. Excellent chapters with illustrations pertaining to the making of free hand perspective sketches from mechanical working drawings of details.

THEORETICAL AND PRACTICAL GRAPHICS. By F. N. Wilson. The Macmillan Co., New York.

A detailed presentation of theoretical and mathematical curves, descriptive geometry and orthographic projection. A very useful book in laying out a course in drawing to prepare students for higher scientific schools.

CORRESPONDENCE

MACHINE DESIGN. By Charles L. Griffin. Published by the author, Syracuse, N. Y.

Original, scientific, well correlated with mathematics and suggestive. Really shows student how to go ahead with a problem in machine design. An excellent book for senior work in the technical high schools.

HISTORY OF ARCHITECTURE. By Banister F. Fletcher. Charles Scribner's Sons, New York.

Best reference book on the subject, treating of the various styles of architecture by comparison. Is very complete with illustrations both drawings and photographs, and gives valuable lists of reference books on each style.

THE ORDERS OF ARCHITECTURE. American School of Correspondence, Chicago.

An excellent text-book replete with drawings and photographs and has an accompanying large folio of detail plates very useful in class work.

ARCHITECTURAL SHADES AND SHADOWS. By G. H. McGoodwin. Bates & Guild Co., Boston, Mass.

Good plates of conventional shadows, etc. A valuable book in arranging a course in shades and shadows.

FURNITURE DESIGNING AND DRAUGHTING. By A. G. NYE. W. T. Comstock, New York.

Contains valuable suggestions in regard to principles and proportions of good furniture construction.

REINHARDT'S LETTERING. D. Van Nostrand Co., New York.

Illustrates the best style and construction of lettering for Mechanical drawings.

LETTERS AND LETTERING. By F. C. Brown. Bates & Guild Co., Boston, Mass.

Illustrates the best styles of lettering for architectural drawings and is the best book for general work in lettering.

BOOKS TO USE IN THE CLASS.

Notes for Mechanical Drawing. Taylor-Holden Co., Springfield, Mass.

Anthony's Mechanical Drawing. D. C. Heath & Co., Boston.

Elementary Course in Mechanical Drawing. Chase. H. Speakman, Chicago.

Mechanical Drawing. Fox & Thomas. D. Van Nostrand Co., New York.

Rouillion's Mechanical Drawing. Prang Educational Co., New York.

CORRESPONDENCE

Architectural Drawing. C. F. Edminster. W. T. Comstock, New York.

Good elementary course for high schools. Has plates of geometrical drawing, projection, the orders, perspective and building details.

Martin's Details of Building Construction. Bates & Guild Co., Boston.

Contains many suggestions of details useful in house planning

Architectural Drawing Plates. Folios 1 & 2. Taylor-Holden Co., Springfield, Mass.

Suggestive Plates illustrating construction in wood, brick and stone.

Very cordially yours,

Frank E. Mathewson.

Selections from recent letters to the Publishers:

The School Arts Book is the finest magazine of its kind: A friend in need; an inspiration always; a source of delight.

Charlotte A. Prichard,
Janesville, Wis.

The proposed increase in subscription is warranted by the excellence of the Book.

Solon P. Davis,

Director of Drawing, Hartford, Conn.

The School Arts Book is worth any price you find necessary to ask for it.

B. W. Johnson,
Director of Manual Training, Seattle, Wash.

If improvement in the School Arts Book in the future keeps pace with its progress in the past, the magazine will be worth treble what is asked for it.

Grace E. Lingham,
Boston, Mass.

THE ARTS LIBRARY

BOOK REVIEWS

Embroidery and Tapestry Weaving. By Mrs. A. H. Christie. 404 pp. 5 x 7 1-2. 16 collotype plates, and 186 illustrations in the text. The Macmillan Company. \$2.00 net.

One of the Artistic Crafts Series of Technical Handbooks, this volume has the wholesome appearance and excellent flavor of its kind. Tools, appliances, materials, patterns, stitches, methods in a score of kinds of work, embroidery with gold and silver threads, lettering, garniture, etc., are explained and illustrated clearly. Tapestry weaving is treated with the same thoroughness and success. The collotype plates show masterpieces of the arts under consideration and add to the inspiring quality of the book. After perusing the volume one feels that he must begin at once to practise the art.

The Studio Year-Book of Decorative Art, for 1907 (Special extra number of the International Studio). The John Lane Company, N. Y. Paper \$2.50 net, postage 25 cts.; cloth bound \$3.00 net, postage 35 cts.

To teachers of the manual arts the International Studio is invaluable as a collection of illustrative and suggestive material. Many teachers unbind the magazine at once and distribute the pages in their files according to some system of classification found useful in teaching. Others always want to do so, but dislike to cut up so handsome a magazine. The Year-Books of the John Lane Company present a wealth of classified illustrations, of the same fine quality as those found in the Studio, already for use in the classroom. The volume for 1907 contains forty-six pages devoted to domestic Architecture (modern English), forty-seven to English Interiors, nineteen to Furniture, twenty-five to Firegrates and Mantelpieces, twenty-five to Wall and Ceiling Decorations, twenty-eight to Stained Glass, twenty to Embroidery and Textile Fabrics, thirty-three to Pottery, Porcelain, Table Glass and Metal Work, and fourteen to Garden Furniture. To the modern decorative art of Germany twenty-six pages are devoted, and to that of Austria twenty-eight. A brief essay introduces each topic. Every page carries a bit of wisdom of some sort to enrich a lesson in constructive or decorative design, composition of line and mass, flower arrangement, harmony of color, or of character in grouping. For the most part the art reproduced is unimpeachably good, and therefore likely to promote good taste in all who study it. To the teacher it will prove a treasure-trove.

Roman Sculpture. By Mrs. Arthur Strong. 408 pp. 5 1-2 x 8.
130 full pages of fine half-tone plates. Imported by Charles
Scribner's Sons, 1907. \$3.00 net.

To those who have been brought up to believe that Roman Art was merely an elaboration of decadent Greek art, this volume will be a revelation. It is written in readable fashion, but with a backing of rare scholarship and experience; and seems to prove conclusively the main contention of the author, following Wickhoff, that Roman art is really an aesthetic advance over the Greek. This advance consists in giving a higher expression of life through the more successful rendering of the eye and other facial details, and in conveying more adequately the relations of objects to one another in space. The period covered is from the Principate of Augustus to the downfall of paganism and the triumph of Christianity under Constantine. The plates reveal a most vital and untrammeled art of astonishing richness. Sixty-seven pages and twelve plates are given to the column of Trajan,—that much mentioned and little studied marvel of ancient craftsmanship. Perhaps the greatest surprise the book holds for the traditionalist is its presentation of ornamental foliage. The Roman sculptors did have an eye for something besides acanthus leaves!

Useful Details in Several Styles. By Herbert E. Binstead. 144
pp., 4 x 11, all of illustrations. \$1.50 net.

The fourteen or fifteen hundred illustrations, reproduced from careful pen drawings, present more effectively than words possibly could, the characteristics of the principal historic styles in furniture which have appeared since the Dark Ages in western Europe,—Gothic, Moorish, Francis I, Henri II, Henri IV, Modern French, Louis XIV, Regency, Louis XV, Louis XVI, Empire, English Renaissance, Elizabethan, Jacobean, Chippendale, Sheraton, Heppelwhite, and Adam.

The Graphic Arts and Crafts Year-Book, 1907. Edited by Joseph Meadon. 434 pp. 8 x 10. Illustrated. The Republican Publishing Co., Hamilton, Ohio.

The Foreword describes this volume as "the first annual survey of the allied arts and crafts," by which is meant, evidently, the arts and crafts related to modern printing. If a person wishes to see a collection of the best results yet produced in the realm of illustrations for commercial printing, this is the book. It contains also articles by experts in the printing crafts, on various

topics under such headings as Photography and Magazine Illustrations, Half-tone Engraving and Electrotyping, Lithography and Lithographic Processes, Paper Making, Printing, Bookbinding, etc. The book is of course faultlessly printed, on heavy coated paper suitable for half-tones. The chief value of the book for the teacher lies in its presentation of the possibilities of the half-tone plate in the realm of color.

RECENT PUBLICATIONS.

LANDSCAPE PAINTING IN OIL COLOR. By Alfred East, A. R. A., beautifully illustrated in color and black-and-white. This volume aims to aid the student of landscape painting in oil color to see for himself the things that are essential to his purpose. J. B. Lippincott Co. \$3.00.

THE MACWHIRTER SKETCH BOOK. By John MacWhirter, with introduction by Edwin Bale. A selection of sketches in color and pencil from the sketch books of John MacWhirter, designed to assist the student of landscape painting in water-color. J. B. Lippincott Co. \$1.50.

LETTERS TO A PAINTER ON THE THEORY AND PRACTICE OF PAINTING. By W. Ostwald; authorized translation by H. W. Morse. A criticism of the present antiquarian and philosophical methods which are applied to the scientific side of art. Ginn & Co. 90 cents.

ART PRINCIPLES IN PORTRAIT PHOTOGRAPHY. By Otto Walter Beck. Treats of the composition of a photographic picture, of backgrounds, and explains the secret processes invented by the author for the manipulation of the plate by which it is possible to obtain hitherto unknown effects in photographic reproduction. Baker & Taylor Co. \$3.00.

THE SPANISH SERIES. Edited by Albert F. Calvert. The Prado, Murillo, The Escorial. The first volumes of a new series of guide-books for students of Spanish art, with many reproductions of famous paintings. John Lane Co. \$1.25 per volume.

FRENCH FURNITURE. By Andre Saglio. Latest addition to the "Newnes' Library of Applied Arts" series. Charles Scribner's Sons. \$2.50.

THE GOTHIC QUEST. By Ralph Adams Cram. Essays and addresses prepared by the author during the past fifteen years bearing upon the relationship between art and civilization in England and America. Baker & Taylor Co. \$1.50.

PICTURES AND THEIR PAINTERS. By Lorinda M. Munson Bryant. A popular history of the great pictures of the world and their painters, with over three hundred reproductions. John Lane Co. \$3.50.

THE SUMMER MAGAZINES*

JUNE

- Aman-Jean, Pastel Drawings of. Raymond Bouyer International Studio.
Antiques, Spurious. Fredrik S. Sandberg. World To-day.
Art and Socialism. Charles Houston Gondiss. Book News Monthly.
Art for the Home-II. James William Pattison. House Beautiful.
Art Students Afield. Anne O'Hagan. Woman.
Arts, Classification of the. Ira W. Howorth. Popular Science (May).
Carnegie Institute Pictures. John E. D. Trask. Book News Monthly.
Carnegie Institute, Pittsburgh. Arthur Hoeber. International Studio.
Chicago Art Institute, Student Life at the. Ernest Poole. Everybody's.
Corsi, Antonio. The World's Most Famous Model. Elisabeth Irwin. American.
Etching from Nature. Alfred East. International Studio.
Furniture, Old: Tall-Boys. Bertie Wyllie. House Beautiful.
Hall, Oliver, Landscape Paintings and Water Colors of. T. Martin Wood.
International Studio.
Haydon, Benjamin Robert. Arthur C. Benson. North American (May 17)
Herter, Albert, Decorative Panels by. Giles Edgerton. Craftsman.
Indigenous Art, A Plea for an. George W. Maher. Architectural Record.
Knight, Aston: The Painter in the High-Water Boots. F. Hopkinson Smith.
Scribner.
Laszlo, Philip: Hungarian Painter. Gabriel von Terey. International Studio.
Mahogany, Old, An Appreciation of-V., The Invisible Supply. Ellen Cady
Eaton. Indoors and Out (May)
Metzner, Franz: Austrian Sculptor. Dr. Stoessel. International Studio.
Mural Painting and Dramatic Art. W. B. Van Ingen. Scribner.
New York Society of Ceramic Arts, Eleventh Annual Exhibition of the. Eva
Lovett. International Studio.
Painter's Plaintiff, The. Frank Reed Whiteside. Book News Monthly.
Plaster Cast as a Decorative Factor, Possibility of the. George B. Mitchell.
House and Garden.

*From "What's in the Magazines," published by the Dial Company, Chicago.

Rouland, Orlando, Portrait Art of. Carleton Noyes. International Studio.
Rug Collector, Advice from a. Lillian L. Tower. Good Housekeeping.
Rupprecht, Mile., Pastels of. House Beautiful.
Scottish Modern Art Association, The. A. Stodart Walker. International
Studio.
Stencilling on Fabrics for Gowns. Mabel Tuke Priestman. Harper's Bazar.
Turner, Charles Y.: The Quaker Painter. Cora Cass Wells. Broadway.

JULY

American School of Art, The Early, at the Metropolitan Museum. Frank
Fowler. Scribner.
Artist, The, and the Indian. Florence Finch Kelly. Broadway.
Blount, Godfrey, Free-Hand Plaster Work of. Stewart Dick. Craftsman.
Borglum, Solon H.: Sculptor of American Life. Selene A. Armstrong. Crafts-
man.
Bouguereau, William Adolphe. Bannister Merwin. Munsey.
Brangwyn's Decorative Panels at the Venice Exhibition. A. S. Covey. Inter-
national Studio.
Carrière, Eugène: French Portrait Painter. Henry Copley Greene. Century.
Clocks, Some Old. Walter A. Dyer. Country Life.
Coburn, Alvin Langdon, Photographic Studies of. Giles Edgerton. Craftsman.
Cox, Kenyon, The Art of. Minna C. Smith. International Studio.
Hearthsidge Loom, The. Grace L. Slocum. House Beautiful.
Hornel, E. A., Paintings of Children and Flowers by. E. Rimbaud Bidin.
International Studio.
Humphreys, Albert: American Painter and Sculptor. John Spargo. Crafts-
man.
Italian Lace Works of New York, The. Elizabeth A. Irwin. Craftsman.
Jungnickel, Ludwig, Colored Stencil Drawings of. International Studio.
New Gallery's Twentieth Summer Exhibition, The. International Studio.
Old Furniture, How to Tell. Ellen Cady Eaton. Indoors and Out (June)
Paintings, Famous. Romances and Thefts of. House Beautiful.
Photographic Beginnings and Achievements. Joseph K. Didon. Book News
Monthly.
Photography a High Art. Rupert Hughes. Appleton.
Photographing Children. James William Pattison. House Beautiful.
Potter, Louis, Bronze Groups of Alaskan Indians by. International Studio.
Rhode Island as Etched by Mielatz. Charles de Kay. Smith.

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Royal British Academy Exhibition, The, 1907. International Studio.
Sterner, Albert: An Appreciation and a Protest. Christian Brinton. Putnam.
Velasquez, The "Memoria" of. Walter Pach. Scribner.
Weaving in the Hand Loom. Mabel Tuke Priestman. International Studio.
White, Governor John: Painter and Virginia Pioneer. Laurence Binyon.
Putnam.
Zorn, Anders: Sculptor, Painter, and Etcher. Louis G. Northland. World
To-Day.

AUGUST

American Artists, Living, Represented in the Metropolitan Museum. William
Walton. Scribner.
Antique Glassware of American Manufacture. A. S. Atkinson. Circle.
Beaten Metals, Decorative Use of. George Ethelbert Walsh. House and Garden.
Corsi, Antonio: World's Most Famous Model. Henry Hobart. Human Life.
Craftsman, How an Archaeologist Became a. Edward W. Hocker. Craftsman.
Daumier's Caricatures. Elisabeth Luther Cary. Putnam.
Embroidered Monograms and Initials. Adelaide B. Contrelli. Circle.
Handicrafts of English Peasants at Haslemere. Stewart Dick. Craftsman.
Japanese Prints, The Making of. Eva Dean. Circle.
Johnson, Eastman: American Painter. Mark Selby. Putnam.
Leather Work, A Lesson in. Mortice MacCrea Buck. Craftsman.
Looking Glasses of a Hundred Years Ago. Walter A. Dyer. Country Life.
National Gallery of Art, The. Leila Mechlin. North American (July 19)
Painters of Sea and Shore. Florence Finch Kelly. Broadway.
Perrine, Van Dearing: American Painter. John Spargo. Craftsman.
Photography, Art in. Joseph K. Dixon. Book News Monthly.
Reticella or Greek Point Lace. Ladies' World.
Salt Glaze Ware, The Story of. Mary H. Northend. Good Housekeeping.
Zorn, Anders: Painter-Etcher. Fitzroy Carrington. Metropolitan.

MISCELLANEOUS

MASTERS IN ART for April reproduces the cheerful portraits of Maurice-Quentin
de La Tour, work not so widely known in the United States as that of
several other portrait painters of much less ability. The May number
is devoted to Signorelli, master of anatomy. Some of the plates, crowded
with figures, such for example as The Crowning of the Elect, are marvels
of half-tone reproduction.

THE INTERNATIONAL STUDIO for June, full of good things as usual, contains one illustrated article which should be studied by every amateur china painter and every professional china painter of the pictorial and naturalistic school, and not only studied but laid to heart. The New York Society of Keramic Arts is meeting with distinguished success in its attempts to improve the quality of its work and to promote a saner taste in Keramics. The designs reproduced are refreshing. In the July number the most suggestive article for teachers is that presenting the Colored Stencil Drawings of Ludwig Jungnickel, some in black-and-white and some in color. A most welcome article is that by Minna C. Smith on The Work of Kenyon Cox. It contains eleven reproductions from his works, five of them decorations for public buildings. Mabel Tuke Priestman contributes an illustrated article on Weaving in a Hand-Loom.

MANUAL TRAINING MAGAZINE for July contains a sensible article by Charles A. Bennett on the extent to which the movement for industrial education should influence the manual arts. Other illustrated articles of value are Applied Design in the High School by Josephine Mahon; A Problem in Manual and Graphic Arts by McMurry and Eggers; and Needle-work in its Relation to Art by Katherine Steiger of Rochester.

PRINTING ART for July contains two valuable reproductions (from the teacher's point of view): a drawing in pencil by Vernon Howe Bailey; and a painting, Twilight, by Charles Warren Eaton. Several pages furnish admirable examples of decorative design, notably pages 303 and 305.

THE SCRIP, always crisp and worth while, gave Notes on William Blake (I) in June, on Signorelli and Zorn in July, and on Mino da Fiesole and Jacques Callot in August. "How the Masters were Paid" is admirably told in the June number.

BIRDS AND NATURE MAGAZINE, of which the first number appeared in May, is a fresh and attractive publication, with several full page plates of birds and animals in color. It will do for Nature Study and the School Garden what the School Arts Book is trying to do for Art and Handicraft in the schools. It should receive cordial support throughout the country. Send for a sample copy. 350 Wabash Ave., Chicago.

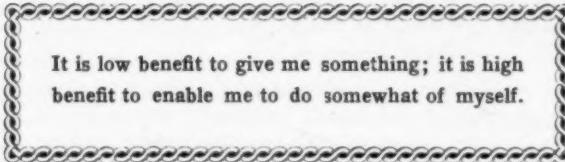
THE FINE ARTS is the name under which the National Art Society of Chicago, is re-publishing the valuable monographs issued in 1900 by The Interna-

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tional Art Association of Chicago, and then called "Progress." The first number deals with The Technique and Principles of Visual Art, and is by Russell Sturgis. Forty-seven illustrations, one, Breton's Song of the Lark, in color.

THE SOCIAL EDUCATION QUARTERLY for June (the second number) deals with Industrial Education from several points of view; from that of the European systems, the public school system, the agriculturalist, the teacher of manual training, the social settler, the workingman, and the manufacturer.

BULLETIN No. 2,1906, issued by the Bureau of Education presents German Views of American Education, with particular reference to Industrial Development, by Dr. W. N. Hailmann. It is always instructive to see ourselves as others see us.



It is low benefit to give me something; it is high benefit to enable me to do somewhat of myself.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

THE GUILD has now many more than a thousand members, and fine little workers they are. We must double the number this year, for we cannot have too many young folk in the world (we have to say that now instead of "our country," because we have "foreign" members) who live every day the creed of the Guild. It must be hard for boys and girls to wait so long to know the result of the May contest, and harder yet to wait to hear about the last contest of the year, June, which will determine the Leader for 1906-7; but all things good come round at last, and cheerful patience is a virtue.

MAY CONTEST

AWARDS

First Prize, Book, Kit, Badge with gold decoration.

Emma Kersten, VII, 401 Walton St., Wausau, Wis. A bowl of marsh marigolds in water color.

Second Prize, Boys' and Girls' Magazine, Badge with silver decoration.

*Adelaide Clough, VI, 25 Collins St., Woonsocket, R. I.

Eddie Draves, VII, 313 West St., Wausau, Wis.

Julia Gagin, IV, Tufts School, Weymouth, Mass.

M. P., VIII, Franklin School, Englewood, N. J.

Arthur W. Sampson, VI, Lincoln St., New Britain, Conn.

Third Prize, Three Art Text Sheets, and Badge.

Lola Bryson, VIII, 1 Mast Road, Dover, N. H.

Esther Cook, VIII, 28 Andrews St., Woonsocket, R. I.

Tancrede Dorval, II, 112 Bellingham St., Woonsocket, R. I.

William Evanson, III, Dover, Mass.

Belle Goddin, III, Newport News, Va.

*A winner of honors in some previous contest.

Nathan Lefkowitz, IV, Sea Bright, N. J.
Clifton McCall, IV, West School, Nevada, Iowa.
Clara Raasch, VII, 323 2nd N., Wausau, Wis.
Joel Young, I, 373 West 5th St., Elmira, N. Y.
"Jonquil," VIII, Liberty School, Englewood, N. J.

Fourth Prize, The Badge.

*Robert Akin, III, Anoka, Minn.
Doris Ambrose, V, Nevada, Iowa.
Nathalie Banta, V, 127 Clinton Place, Hackensack, N. J.
Emma Berlin, III, Hopkinton, Mass.
*Emlie Bolas, III, Easthampton, Mass.
*Mabelle Borden, IV, Franklin St., So. Braintree, Mass.
*Ruby E. Bradley, VII, 21 Third St., Woonsocket, R. I.
*Ezra Carlstrom, VI, Hopkinton, Mass.
Katie Cleary, VI, Public School, Rye, N. Y.
Donald Comes, V, Park St., Hackensack, N. J.
*Annie Maud Creswell, VII, 141 Hayward St., E. Braintree, Mass.
Marion Dawley, VIII, Jackson School, Cedar Rapids, Iowa.
Mildred J. Delory, VI, Elliot St., E. Braintree, Mass.
*Lodia Derosier, VI, 446 Coe St., Woonsocket, R. I.
Frank R. Facha, Center School, Provincetown, Mass.
Katie E. Frasier, VIII, Jonas Perkins School, E. Braintree, Mass.
Katharine Gillis, V, Center School, Provincetown, Mass.
Wilfred Glades, I, 357 Grove St., Woonsocket, R. I.
Mary Gomena, II, Quarry Hill School, Westerly, R. I.
Anna Gorman, IX, Rye, N. Y.
Agnes Haseltine, II, French Ave., So Braintree, Mass.
Marjorie Hill, Box 62, Charlton City, Mass.
Margaret Howland, VIII, Sea Bright, N. J.
Millie Hultquist, VI, Holmes Ave., New Britain, Conn.
*Blanche Hunter, VII, Warsaw, N. Y.
Walter Hutchings, I, Binghamton, N. Y.
Helene Jensen, II, Bolton St., Marlboro, Mass.
Hazel Kimball, VII, Greenville, N. H.
Louise Koelsch, III, 281 Gaulin Ave., Woonsocket, R. I.
M. M. K., VI, Nordhoff School, Englewood, N. J.

*A winner of honors in some previous contest.

Gertie Lundberg, VIII, "Stoddard."
Alice M. MacRae, X, Wolfville, N. S.
Hazel McCall, III, West School, Nevada, Iowa.
Henry McIntosh, IV, Tufts School, Weymouth, Mass.
Alwyn Meoller, IV, Cambridge, N. Y.
*Marjorie Moshier, III, Hopkinton, Mass.
*Katharyn Nason, IX, No. Billerica, Mass.
Mary Nevins, II, Howe St., Marlboro, Mass.
Howard Patterson, VI, 18 Spring St., Woonsocket, R. I.
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*Wallace Wright, IX, Easthampton, Mass.
T. C. W., Care of E. J. Maguire, Winthrop, Mass.

Honorable Mention

Esther Anderson, Hopkinton	Anna Lawrence, So. Braintree
Myrtle Bahm, Pontiac	Beulah Lawrence, Winchendon
Bessie Baines, Newport News	Harry Leon, Woonsocket
Bertha Ballou, Winchendon	Leona Lougee, Dover
Herman L. Bartlett, E. Woonsocket	M. A. L., Steubenville
John E. Basquin, Woonsocket	Edward Macdonald, So. Braintree
Leon Bean, Dover	Agnes I. MacManus, So. Braintree

*A winner of honors in some previous contest.

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Ethel Tuttle, Winchendon
Forrest Whittaker, E. Braintree
Denie Wickham, Beaver Dam
Elizabeth Williamson, Hackensack

*A winner of honors in some previous contest.

SPECIAL PRIZES**The Badge.**

Alice St. Pierre, 39 First St., Woonsocket, R. I. For a valentine.
John Cochrane, 50 Canal St., Woonsocket, R. I. For a booklet.
Henry Dursin, 148 Hamlet Ave., Woonsocket, R. I. For a booklet.
Malcolm McMillan, Warsaw, N. Y. For a time sketch.
Leona Catlin, Warsaw, N. Y. For a time sketch.
Ada E. Sullivan, Dodge, Mass.

The May Contest brought the largest number of drawings ever received, and drawings of better character. They evinced a closer study of Nature, more thoughtful spacing of the sheet, cleaner and more harmonious coloring, and less "fancy work" (sprays tied with ribbons, names written across corners, flourished initials, gilded frames, and all that trash). The spring booklets were very attractive, and so were the booklets for "Lincoln Day," "Memorial Day" and "Arbor Day." Applied drawing is ever the best kind of drawing.

Please remember the regulations:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing, he sends in he must put a 4 and the date, and so on. If he should receive a Mention

after having won a Second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

ART SCHOOLS

FOR the benefit of teachers and supervisors of drawing interested in the welfare of pupils with special talent, and for the benefit of the parents of such children, the best art schools of the country are here listed. A letter to any of them (including a stamp, and mentioning this magazine) would bring a circular giving more complete information.

ALFRED UNIVERSITY

The New York State School of Clay-working and Ceramics, at Alfred University, Alfred, N. Y., offers courses in the technology and art of the clay industries, comprising instruction in Science, Drawing, Design and Handicraft. Tuition is free to residents of New York State; to others, \$50 per annum. Charles F. Binns, Director, Alfred, N. Y.

CINCINNATI ART ACADEMY.

Courses in Drawing, Painting, Modeling, Wood Carving, Decorative Design, Porcelain Painting, etc. Tuition for the entire academic year, \$25. Day and night classes. Unusual proportion of men-students. Museum collections for reference. J. H. Gest, Director, Eden Park, Cincinnati, O.

DEPARTMENT OF APPLIED AND FINE ARTS

Mechanics Institute, Rochester, N. Y.

Offers six regular courses and four post graduate courses: The Fine Arts, Decorative Arts and Crafts, Normal Art, Architectural, Costume Design and Saturday Morning Course for Children. Post graduate courses in Fine Art, Decorative Art, Art Handicraft and Architecture. Special day and evening classes in Elementary Drawing, Life, Decorative Design, Illustration, Architectural Draughting, Copper and Silver Smithing. Day classes in Perspective, Painting, Modeling and Sculpture, Pottery, Carving, Composition, Costume Design, Mechanical Drawing. Lecture courses on History of Painting and Sculpture, History of Architecture and Ornament, History of Education, Pedagogy and Psychology. Free scholarships. Cash prizes. Tuition in advance by the term or year. Theodore Handford Pond, Supt., Rochester, N. Y. This school offers unusual facilities for the study of the Arts of Design and the application of Art to practical handicraft. The Metal Working, Pottery and Wood Carving shops are finely equipped and the instruction is of a professional character. Work in the Department may also be combined with that in the finely equipped Manual Training, Domestic Science and Mechanical Arts Departments of the Institute.

ART SCHOOLS

MASSACHUSETTS NORMAL ART SCHOOL.

Five Elective Courses of Instruction are offered: 1, Drawing, Painting and Composition. 2, Modeling and Design in the Round. 3, Constructive Arts and Design. 4, Decorative and Applied Design. 5, Teaching of Drawing in the Public Schools and Methods of Supervision. Saturday classes for supervisors and teachers. The school is under the care of the Commonwealth of Massachusetts. No tuition for pupils residing within the state and intending to teach drawing in the public schools. Geo. H. Bartlett, Principal, Exeter and Newbury Streets, Boston, Mass.

MINNEAPOLIS SCHOOL OF FINE ARTS. 23d year.

Organized under four Departments, as follows:

I. Academic Department: Classes in Drawing, Painting, Illustrating and Modeling. (Day and evening classes.)

II. Department of Decorative Design: Theory and Practice of Design for Book-plates, Book-covers, Wall-paper, Embroideries, Stencils, Furniture, Stained Glass, Metal Work.

III. Department of Architecture: Classes for Architectural Draughtsmen and Beginners in Mechanical Drawing. (Evening Class.)

IV. Department of Handicraft: Practical Work in Wood, Leather, Metal (including Jewelry) Embroidery, Lace-making. Lectures, Exhibitions, Scholarships and other Awards. Robert Koehler, Director, Public Library Building, Minneapolis, Minn.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY, NEW YORK

Courses in Drawing, Painting, Composition, Illustration with landscape and figure. Principles and practice of Design, Interior Decoration, Clay Modeling. Electives in subjects allied to the fine arts. Educational courses in Theory and Practice of Teaching Art, and Supervision of Fine Arts, with schools for observation and practice teaching. Lectures on Art Appreciation and History of Art, illustrated with lantern. Other courses under the Faculty of Fine Arts of Columbia University, and the National Academy of Design.

RHODE ISLAND SCHOOL OF DESIGN.

Full courses leading to a diploma, in Drawing, Painting, Modeling, Architecture, Decorative Arts and Crafts, Jewelry, Textile and Mechanical Design. A department for children. Fees payable in advance by the term. Scholarships given by state and city, and by the Providence Art Club. Eleazer B. Homer, Director, Providence, R. I.

ART SCHOOLS

PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART.

This pioneer industrial art school is organized under two departments, the Philadelphia Textile School, and the School of Applied Art. The first, the most complete technical school in America, gives instruction in Dyeing, Spinning, Weaving, and Textile Design. The second offers four diploma courses, viz.: Normal Art, Interior Decoration, Applied Design, Illustration. There are also thorough courses in Pottery, Woodworking and Carving, Metal Work, Bookbinding, and Modeling. Day, evening and Saturday classes. Special class for teachers. Studios; rich collections for reference. Fees payable in advance by the month. Leslie W. Miller, Principal, Broad and Pine Streets, Philadelphia, Pa.

PRATT INSTITUTE, DEPARTMENT OF FINE ARTS.

Offers thorough courses in Life, Portrait, Illustration, Composition, Design, Modeling, Oil and Water Color, Applied Design, Stained Glass, Interior Decoration, Textile and Furniture Design, Art Metal, Jewelry, Chasing, Enameling and Medal Work. Two-year course in Architecture, Two-year courses in Normal Art and Manual Training. Saturday Morning Children's Classes. Evening classes. Rich museum collections, lecture courses and art exhibitions. Walter Scott Perry, Director, Ryerson St., Brooklyn, N. Y.

THE ART INSTITUTE ART SCHOOL OF CHICAGO.

Fall term opens September 30, 1907. Illustrating, Drawing, Painting, Sculpture, Decorative Design, Architecture and Normal Instruction. Tuition, Day School, \$30.00 for three months. Night classes. In the Art Institute Building on the Lake Front.

THE SCHOOL OF INDUSTRIAL ARTS, TRENTON, NEW JERSEY

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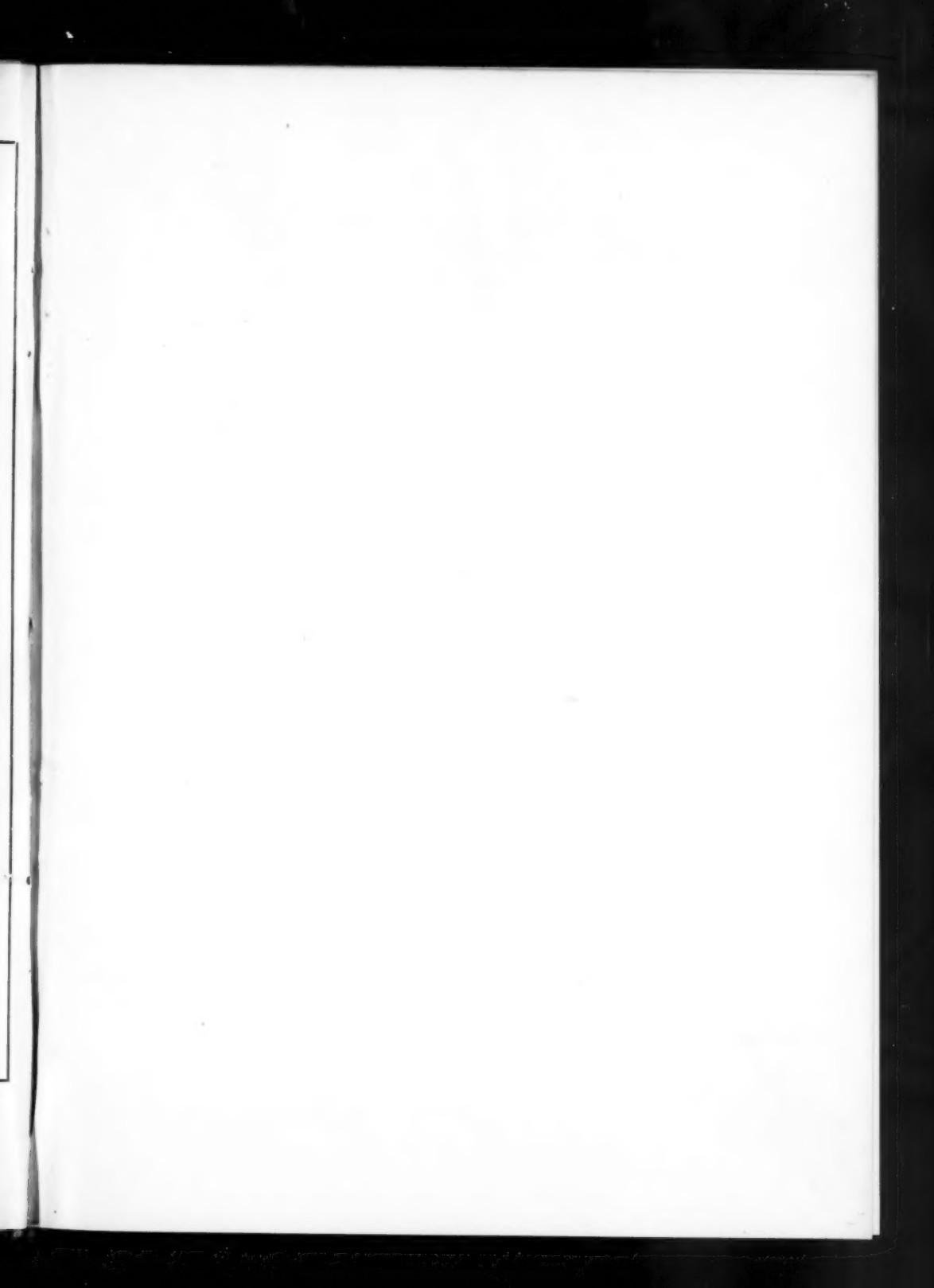
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